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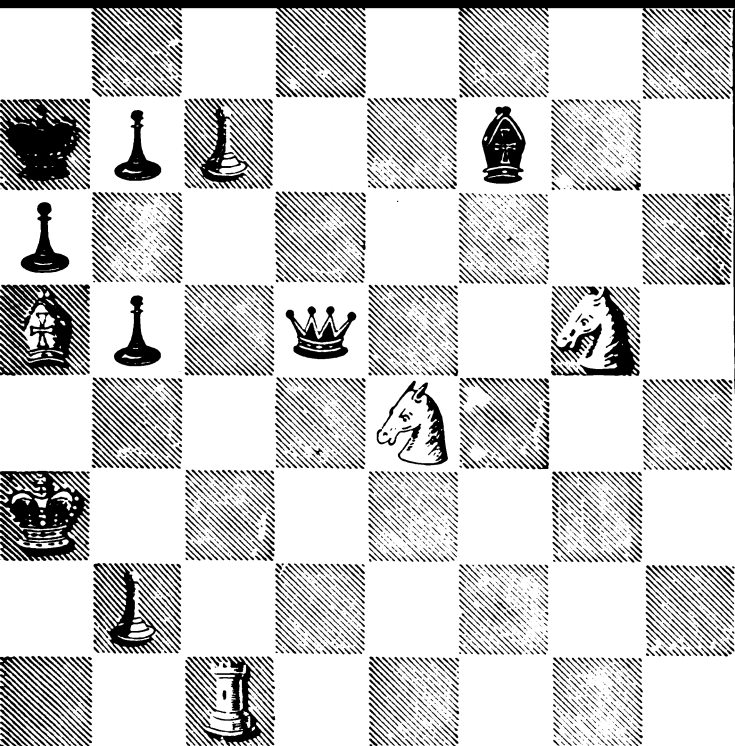
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Amusements in chess

Charles Tomlinson

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AMUSEMENTS IN CHESS.



CHESS PAWN, AS DESIGNED BY FLAXMAN.

Of armies on the chequer'd field array'd
And guiltless War in pleasing form display'd ;
When two bold Kings contend with vain alarms,
In ivory this, and that in ebon arms,—
Sing, sportive maids ——

No prize we need our ardour to inflame,—
We fight with pleasure if we fight for fame.—SIR W. JONES.

AMUSEMENTS IN CHESS:

I.

SKETCHES OF THE HISTORY,
ANTIQUITIES, AND CURIOSITIES OF THE GAME;

II.

EASY LESSONS IN CHESS,
A SELECTION OF GAMES, ILLUSTRATIVE OF THE VARIOUS
OPENINGS, ANALYZED AND EXPLAINED,
FOR THE USE OF YOUNG PLAYERS;

III.

A SELECTION OF CHESS PROBLEMS,
OR, ENDS OF GAMES
WON OR DRAWN BY BRILLIANT AND SCIENTIFIC MOVES.


BY CHARLES TOMLINSON.

LONDON:
JOHN W. PARKER, WEST STRAND.

M.DCCC.XLV.

1845

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P R E F A C E.

In the year 1840, the conductors of the *Saturday Magazine* determined to introduce the game of Chess into the pages of that widely circulated periodical, from a conviction that if the game were more generally introduced into families and schools, it would exert a highly beneficial influence by exciting a taste for more exalted sources of recreation than are afforded by *games of chance*, which are still sometimes permitted to young people in the absence of other sedentary occupation for their leisure hours. It was considered that games of chance, so far from producing a beneficial influence on the mind, are apt to disturb the temper, excite animosity, and foster a spirit of gambling; whereas Chess, on the contrary, being an effort of pure skill, gives healthy exercise to the mental powers; it requires caution and forbearance on the part of both players; it leaves the victor satisfied with having won the game without the additional stimulus of "a stake;" and it entails no humiliation on the vanquished, but rather prompts him to greater exertions.

In the beginning of 1841, therefore, a series of papers illustrative of the History, Antiquities, and Curiosities of the game was commenced, and continued in alternate numbers throughout the year. This series having been well received, a second was entered on, illustrative of the game itself, the chief objects being to enable any one to study the game from the very commencement, and to make the young student acquainted with a few of the leading features of the principal openings; it was also a further object to introduce

to notice that most attractive part of the game, namely, Chess Problems.

The conductors of the *Saturday Magazine* were pleased to find that their efforts to extend the knowledge of the game of Chess were signally successful. In the four years during which these articles appeared, they were frequently receiving letters on the subject from all parts of the country. They were pleased to find that numerous persons made their first acquaintance with Chess through the pages of the *Saturday Magazine*, while the Chess Problems afforded an agreeable source of amusement to the family circle, and produced many a pleasant and friendly contest as to who should be the first to solve them. The Editor was constantly receiving solutions to these problems from ladies as well as gentlemen; from the families of clergymen; from schools, and from many a solitary Chess student.

These articles on Chess being scattered through eight volumes of the *Saturday Magazine*, and numerous inquiries having been made for them in a collected form, the writer has been induced to revise them, with a view to their republication in the convenient shape of a pocket volume. For this purpose he has re-arranged the materials, and placed them in a more compact and readable form than could be done in a periodical, in which each separate article, though short in itself, required a certain air of completeness, which, however, was often more apparent than real, for when such articles came to be collected together the necessity for re-arrangement and consolidation became apparent. Two chapters are also added, which did not appear in the former collection.

In preparing the first part of this volume, the writer has

referred to a very large number of works on Chess, for a knowledge of which he is greatly indebted to Mr. Cochran, and still more to Mr. George Walker, in their copious catalogues of writers on the game of Chess.

In the second part, the writer has preferred to give whole games to illustrate particular openings rather than fragments accompanied by numerous variations. Having brought to bear on this task a great fondness for the game, instead of the skill of an accomplished player, the writer shrunk from an undertaking of such supreme difficulty as an analysis of the game of Chess: he preferred rather to treat his subject in such a way as to enable the student to form some idea of the richness of the territory of Chess, by not pretending to do more than open a few of the paths which cross it, hoping by such a course to induce him to explore further for himself in the works of our best Chess writers.

The writer also felt that a great additional interest would be imparted to the *Easy Lessons in Chess*, by connecting Chess Problems with them; for with many persons they form one of the most attractive departments of the game; they enable us more, perhaps, than anything else, to appreciate the subtle skill and resources of a first-rate player, and tend to elevate Chess to the rank of mathematical science, for Problems have the same relation to Chess study that Equations bear to Algebra.

In the present volume, a large number of Problems has been added to the former collection. The reader will find many highly ingenious Problems in two moves, which he is requested not to pass over as unworthy his notice. As a general rule, problems are not introduced in which the

mate is required in a larger number of moves than four, although a few Problems in five, six, &c. moves have been introduced towards the end.

Contrary to his inclination and judgment, the writer has inserted in an Appendix the Solutions to all the Problems contained in the volume. The student is earnestly requested not to consult this Appendix, until he has made many earnest attempts to solve every problem which he once takes in hand. In undertaking to solve a problem, the student must beware of forming hasty conclusions. He sometimes imagines that such and such a problem cannot be solved in the prescribed number of moves,—that the problem is incorrectly printed,—that if a certain change were allowed the solution would be easy,—in short, he is anxious to escape from the conclusion that his efforts to solve the problem have failed. Our recommendation to such a student is to exercise a little more patience and ingenuity; and before he decides that we or the printer are incorrect, to confer with his Chess friends, to watch narrowly the locomotive powers of the Black King, and, only in the absence of all other means, as the very last resource—to consult the Appendix.

We cannot take leave of this part of our subject without offering our acknowledgements to those great modern problem makers, Messrs. D'Orville, Calvi, Brede, Anderssen, and Petroff, and among our own countrymen, the Rev. Mr. Bolton, Mr. W. Bone, and Mr. R. A. Brown.

A few of our correspondents have complained of difficulty in following out the moves in our *Easy Lessons*, in consequence of the concise method by which they are indicated. Our Chess notation is that most commonly adopted in

England ; and it certainly has the merit of being simple, natural, and intelligible. But, in order to appreciate its advantages, it must be understood. A careful attention, for a few minutes, to the directions given in the first and second lessons of PART II., page 150—153, will enable any one to become master of this notation ; and he will then feel that all the artificial methods of numbering and lettering the squares, &c., tend to embarrass the student ; while this notation greatly assists him in the knowledge of the structure of the board, and the relative positions of the pieces:

The writer cannot take leave of a task which has so long and so pleasantly occupied him, without expressing a hope that this volume will be productive of much innocent pleasure in many a family circle and to many a solitary student ; and that in their present compact form, these Chess varieties will be as welcome as when they formed part of the miscellanies of a periodical.

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THE HISTORY, ANTIQUITIES, AND CURIOSITIES OF THE GAME OF CHESS.

The game of Chess is not merely an idle amusement; several valuable qualities of the mind, useful in the course of human life, are to be acquired and strengthened by it, so as to become habits ready on all occasions: for life is a kind of Chess, in which we have often points to gain, and competitors or adversaries to contend with, and in which there is a vast variety of good and ill events that are, in some degree, the effect of prudence, or of the want of it.—FRANKLIN, *Morals of Chess*.



CHESSE KING, AS DESIGNED BY FLAXMAN.

High in the midst the rev'rend kings appear,
And o'er the rest their pearly sceptres rear ;
One solemn step, majestically slow,
They gravely move, and shun the dang'rous foe ;
If e'er they call, the watchful subjects spring,—
And die with rapture if they save their king!
On him the glory of the day depends :
He once imprison'd, all the conflict ends.—SIR W. JONES.

CHAPTER I.

Beneficial influence of Chess as an amusement—Caution as to its use—Inquiry into the origin of the game—Claims of various nations—Palamedes—Ancient games from which Chess is supposed to have been derived—The game of pebbles—Nine Men's Morris, or Merelles—Its probable origin among the Asiatic Shepherds—Points of resemblance in Chess—The *Ludus Latrunculorum* of the Romans—Chinese Chess—Traditional origin of the game—The Chinese game described—Claims of the Brahmins of India—Traditional origin of their game—Dr. Hyde and Sir William Jones support their claim—Chess among the Malays and Javanese—Claims of the Egyptians—The Egyptian game described—Introduction of the game into Europe, viâ Constantinople—Knowledge of the game in the time of Charlemagne—Chess known in Europe before the first Crusade—Anecdote—Discovery of ancient chess-men in the Isle of Lewis—The pieces described—Sir Frederick Madden's inquiry respecting them—His theory of the introduction of Chess into Europe—Another theory referring it to the Arabs by way of Spain.

THE beneficial influence of the game of chess has been so completely acknowledged by many pious, learned, and eminent men, that it would be superfluous to give any lengthy statement of our reasons for inviting attention to some of its historical as well as practical details. With the former a large amount of curious information is connected; and a very large number of admirable works have been devoted to the latter. Both are calculated to impart amusement and instruction; although this pursuit, as well as most others, has its objectors. The only plausible objection we have ever heard is, that "chess answers no useful purpose," and therefore involves a "waste of time." In reply to this we would inquire, are all our actions to be restricted to the one purpose of *utility*? Is it possible, constituted as we are, to find at all times sufficient recreation in the mere exchange of one duty for another? Are there not moments when the mind as imperatively calls for diversion, as the body for exercise? If this be granted, and we see not how it can be denied, then we must be allowed to express our own conviction, that, provided chess be restricted to leisure hours, its general introduction into families and schools would be productive of benefit. It is capable of affording innocent recreation and healthy mental exercise to most

persons. To thread the mazes of its wonderful and numberless combinations requires the exertion of caution, forbearance, and forethought:—it produces none of the pernicious excitement of games of chance; nothing is staked upon the issue of the game but skill, and in the attainment of that skill, the mental powers are called into agreeable exercise.

While we estimate chess as decidedly the best of games, inasmuch as it gives a wholesome exercise and discipline to the mind, and is, at the same time, a recreation from other pursuits, we must also confess that there was much truth in the remark of James the First, that chess is “otherwise.” When played scientifically it certainly is too absorbing and difficult a subject for mere amusement. Some studious persons find rest and refreshment in a change of pursuit, even though it be from one difficult subject to another equally difficult; but there are few such. We would therefore advise our young readers to restrict themselves in the time they devote to chess, lest this fascinating game become the great object of study and set aside other and more important pursuits. Every age does not produce its Philidor, nor would it, generally speaking, be a wise application of time and talent to aim at reaching his standard of excellence in this game.

The origin of the game of chess has been the subject of very laborious research and warm argument; and, although the results are by no means satisfactory, yet the inquiry has afforded a good deal of valuable and amusing information; a selection from which will probably be interesting to the general reader, as well as to the amateurs of this noble and scientific game.

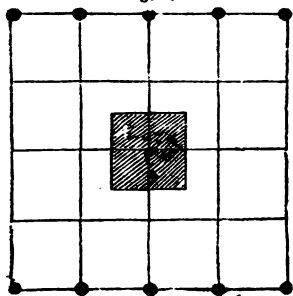
Some historians have referred the invention of chess to the philosopher Xerxes; others to the Grecian prince Palamedes; some to the brothers Lydo and Tyrrhene; and others, again, to the Egyptians. The Chinese, the Hindoos, and the Persians, also prefer their claims to be considered as the originators of chess, but the testimonies of writers, in general, prove nothing except the very remote antiquity of the game.

In examining the testimonies of various writers, on a subject so obscure, we must always make considerable allowance for that prejudice in favour of certain opinions which habit and local circumstances apart from sound reasoning have tended to confirm. Thus, a historian who has passed much of his time in India, studying the manners and customs of the native tribes, tracing out their history,

translating their legends, and copying their monuments, would almost unconsciously support against any other, the claims of such a people to any remarkable invention. The same remark applies to the historian of the Chinese, of the Egyptians, of the Greeks, and other ancient nations; and, accordingly, we find that each of these nations has its advocate in English literature.

The first writer that we shall mention is Mr. James Christie, who has written a quarto volume entitled, *An Inquiry into the Ancient Greek Game, supposed to have been invented by Palamedes, antecedent to the Siege of Troy*, in which it is proposed to consider "whether it be more natural to conceive the game to have been invented by an effort of the mind of one person, and devised, formed, and perfected at one instant of time; or whether it may not be considered probable, that some rude materials existed, which falling into the hands of ingenious and able workmen, at different periods, were variously fashioned by them, and united at last in the elegant structure of the modern game." We will give a brief analysis of Christie's attempt to prove "that a game of pastoral origin was already in general use, which being expanded as to the superficies of its board, and augmented in the number of its *men*, and varied in the properties of its pieces, might have been fashioned and completed by the ingenuity of the Orientals into the modern game of chess."

Fig. 1.



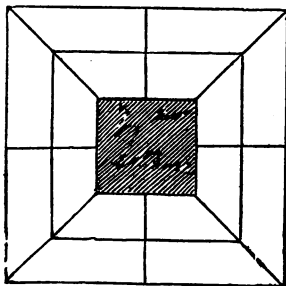
Among the ancient games of skill the one to which writers have referred the origin of chess is the *περτεία*, or the game of the pebbles, supposed to have been invented by Palamedes at the siege of Troy. From scattered words and phrases in various Greek writers, it is probable that the game was played on a board containing sixteen squares with a central space called *iepa γραμμή*, the sacred barrier.

The game was played by two persons, one being provided with five white pebbles and the other with five black pebbles arranged at the beginning of the game as in the accompanying figure. Each player endeavoured to cut off, inclose, or block up, his

adversary's men. In Constantine's *Lexicon* the "sacred barrier" is thus alluded to:—"The middle line was the extreme boundary beyond which the men could not be moved, and this was also termed the sacred line; wherefore when either of the parties was driven up to this fixed line or mark in the centre of the board, he then moved his piece from it, saying, 'I move my pebble from the sacred.'" The offensive moves seem to have had the following objects: 1, the temporary circumvention, where the pebble was checked between the *sacred* and another pebble; and was then, according to a law of the game, withdrawn with the expression just quoted; 2, the circumvention of any pebble took place between two hostile pebbles; retreat being cut off, such pebble was then taken; 3, each party endeavoured to get beyond the sacred, so as to occupy his adversary's half of the board, and so to crowd his game that no move should be left to him: the game was then finished.

There is a game which has been played all over the north of Europe from the remotest antiquity, which Christie supposes to be identical with the Greek game *τριδιον*, and more ancient than the *περρεια*, since *depositing* the pebbles seems to be more simple than moving them. The game is played on a board of the following form, and is known in

Fig. 2.



England by various names, such as, "Ninepenny Marl," "the game of Morris," or "Nine Men's Morris" also, "Fivepenny Morris," and lastly "Merelles." Some writers state that the game was introduced into this country by the Norman conquerors, under the name of *merelles*; and that this word, which signifies *counters*, was afterwards corrupted into *morals* and *morris*. Others suppose the pastime to have derived

the appellation of "Nine Men's Morris" from the different coloured men being moved backwards and forwards as though they were dancing a morris.

The scheme or board for the game is frequently chalked on the ground; on barn floors; on the crown of a hat; on the side of a pair of bellows; upon a table; or (as we have often seen it on Salisbury Plain), it is cut out in the green

sword. Hence the remark of Titania in the *Midsummer Night's Dream*:

The nine men's morris is filled up with mud,

alluding to the wet season, which had obliterated the rustic merelle board.

Strutt, the historian of the *Sports and Pastimes of the People of England*, gives a figure of the merelle-table as it appeared in the fourteenth century, the lines of which are similar to those in figure 2; the only difference is, that each of the angles is marked by a black spot.

The manner of playing the game is briefly thus:—two persons, each having nine men, different in colour or form, for distinction's sake, place them alternately, one by one, upon the angles or spots; and the object of either party is to prevent his antagonist from placing three of his pieces so as to form a row of three, without the intervention of an opponent piece. If he succeed in forming a row, he takes one of his antagonist's pieces from any part except from a row of three which must not be touched if he have another piece on the board. Every piece that is taken is put into the central square. When all the pieces are laid down, they are played backwards and forwards, in any direction that the lines run, but they can only move from one spot to another at one time. He that takes all his opponent's pieces is the conqueror. The game is subject to slight variations in different counties of England. In Wiltshire, if the losing party have his men reduced to three, they can hop and skip into any vacant place, in order to form a line. However simple this rustic game may appear, much skill is required, particularly in the choice of the first places, so as to enable the player to form the lines as perfectly and as quickly as possible.

The Oriental name for the central space (Fig. 2) is equivalent to the English *pound* or *fold*, and Christie thinks it very probable that it was originally intended to represent something of this kind; for, as the Eastern shepherds amused themselves by playing with the pebbles, whilst they watched their *folds*, they might afterwards have introduced the figure of the fold itself as an ornament to the board, and as a settled place for depositing the pebbles captured during the game.

From a critical examination of the Greek writers, our author concludes, that the game of the pebbles was derived from the original game of the Asiatic shepherds. The pastoral character of this game now became military—the central *fold* was converted into a *sacred*, which acted as a

kind of mound or barrier against mutual incursions. In the course of time the game was modified by the use of dice as well as pebbles, and formed the ancient *plindion*; the board was now called the *city*, the pebbles *dogs*, and the object of the game was said to be to capture the city: the pieces appear to have been of two colours, and one pebble being circumvented by two others of an opposite colour was captured. There appear to have been twelve points on each side of the board, and fifteen men of each colour; but here, as the conclusions of our author lead us rather to the game of backgammon than to chess, we omit much of his theory.

The steps by which our author supposes the advance to have been made from this primitive game to that of chess, (in which there is, *first*, not a sacred line, but a royal line behind each row of pebbles or pawns; *secondly*, a king whose person is sacred; and, *thirdly*, officers to attend him,) are so very ingenious that we quote the passage at full.

"I have before explained, the meaning and office of the *sacred mark* in the *περτεία*; and have shown that, as the object of the game was to effect a circumvention of any one pebble, between two of the adverse party, so, the same could be produced by forcing a pebble into an intermediate station between the *sacred* and a hostile piece. This was an advantage only to be found in the centre of the board. But the purpose of the sacred was not complete; for the assistance of the sacred would often have been desirable for effecting a circumvention in the distant parts of the board. Hence arose the idea of making it moveable. By its power of co-operating with a pebble in circumventing, it was already endowed with the properties of a piece; and it was therefore no great stretch of innovation to raise it to the dignity of one, thereby giving it in form what it already possessed virtually. As the advantages of it, in its first inactive state, had been common to both, so it was now but fair that each party should have a pebble endowed as the *ιερα γραμμή* had been. To distinguish it from the rest, it was perhaps called the "*inviolable pebble*." As the *central mark* was *sacred*, so was this *inviolable*; and hence the custom of NEVER TAKING THE KING AT CHESS. As it would not have been prudent to expose the sacred person of this pebble in the front line, and the scanty dimensions of the board would not allow of the pebbles being obtruded further upon the middle of the board, a place was assigned to it in the centre of an ADDITIONAL or REAR rank. An imperfection yet remained. The properties of the sacred were twofold,—*inviolability*, and the power of making any pebble recede

from it. We have only found a representative for its first property. The whole virtue of the sacred was to be called into action. The inviolable pebble was the solitary occupier of the rear rank:—it was thought proper that *attendants* should be given to the right and left of it, who should share amongst them the *offensive* powers of the sacred, which it might not have been so consistent with the character of the first dignified pebble to assume. The power of causing it to *retire*, was therefore vested in the companion of the inviolable piece; and hence we have derived the custom of *checking*. And with all this, the original object of the *περρεια* was still retained, namely, the *BLOCKADE*; to which the *check-mate* of the modern chess is certainly analogous; only that in the early game it was attempted indiscriminately upon the pebbles in general; and in the improved game, the effect of it is exclusively directed to the most conspicuous piece.”

The most important feature in this ingenious argument is the metamorphosis of the sacred mound, barrier, or temple, into a “king,” endowed with the inviolability of the sacred (that is, not subject to capture); but conferring the repelling power of the sacred on the persons of certain officers or superior pebbles provided for that purpose. In modern chess the king has little or no repellent power; for he cannot put himself into check, while all the other pieces may do so. The sacred being thus converted into an inviolable piece, and four officers being created in order to repel attack, and guard the person of the king, the central’s sacred was removed, and an additional line or row of points was added behind the common pebbles or pawns. Doubling some of these officers, so as to increase the number to eight, and increasing the number of single pebbles, or pawns from five to eight, are regarded as subsequent innovations.

The learned inquiries of our author tend to shew that the Scythians (the ancestors of the present Tartars), occupying the desert tracts eastward of the Caspian, were the original inventors of the game from which chess has been produced by a regular series of improvements and modifications made during three thousand years: therefore that the game existed long before the siege of Troy; and that it thence spread westward to Greece, south-west to Persia, south-east to India, and east to China; and that in each country it received certain modifications and additions.

The game was gradually introduced into Rome, and probably formed the *Ludus Latrunculorum*. The object of this game, and the method of playing it were similar to the *περρεια*, except that there was no *sacred*; and that the power

of *checking* was lost by the absence of the central space. Hyde is of opinion that the Ludus Latrunculorum greatly resembled the modern draughts, in that the pebbles moved diagonally, made captures by leaping over the pebbles of the antagonist, and that they were crowned. On these points Christie is at issue with Hyde, and he also objects to the interpretation of Ovid by Daines Barrington, that the pieces were shaken like dice instead of being moved like draught-men.

The Chinese chess is a contest between two small bands of soldiers on the banks of a river: to these a number of pieces is added, the chief office of which is to defend the general, and to capture straggling opponents. The pieces and men, as in the ancient *perreia*, have no distinction as to form: they are flat counters of ivory, an inch in breadth, and a quarter of an inch in thickness, and are distinguishable from each other only by means of certain lines marked upon them.

Christie is of opinion that the Hindoo who, thirteen centuries ago, is said to have invented chess, borrowed the ancient game from the Tartars, who were, and still are, the links of communication between all the nations of Asia, and gave to it some of the modifications already alluded to. The Chinese game in which the combatants, five on each side, fight on the opposite banks of a symbolical river, is supposed by our author to be a more primitive form than the Hindoo, derived from the Tartars, and subjected to less alteration. Mr. Davis, in his recent work on China, says,—"The Chinese chess differs in board, men, and moves, from that of India, and cannot in any way be identified with it, except as being a game of skill, and not of chance."

Mr. Irwin, in a letter to the Earl of Claremont, published in the *Transactions of the Royal Irish Academy*, supports the claim of the Chinese, in whose *Concum*, or *Annals*, appears the following passage:—

"Three hundred and seventy-nine years after the time of Confucius, or 1965 years ago, Hung-cochu, king of Kiangnan, sent an expedition into the Shen-si country, under the command of a mandarin, called Han-sing, to conquer it. After one successful campaign, the soldiers were put into winter quarters; where, finding the weather much colder than what they had been accustomed to, and being also deprived of their wives and families, the army, in general, became impatient of their situation, and clamorous to return home. Han-sing, upon this, revolved in his mind the bad consequences of complying with their wishes. The neces-

sity of soothing his troops, and reconciling them to their position, appeared urgent, in order to finish his operations in the ensuing year. He was a man of genius, as well as a good soldier; and, having contemplated some time on the subject, he invented the game of chess, as well for an amusement to his men, in their vacant hours, as to inflame their military ardour,—the game being wholly founded on the principles of war. The stratagem succeeded to his wish. The soldiery were delighted with the game, and forgot, in their daily contests for victory, the inconveniences of their post. In the spring, the general took the field again; and, in a few months, added the rich country of Shen-si to the kingdom of Kiang-nan. Hung-cochu assumed the title of emperor, and Chou-payuen put an end to his life in despair."

In the Chinese game of chess (which is called *Chong-ke*, or the Royal Game), the board is divided by a river in the middle, to separate the contending parties. The powers of the king are very limited: he is intrenched in a fort, and moves only in that space in every direction. There are also two pieces whose movements are distinct from any in the European game: viz., the MANDARIN, which answers to our bishop in his station and sidelong course, but cannot, through age, cross the river; and a ROCKET-BOY stationed between the lines of each party, who acts with the motion of a rocket, by vaulting over a man, and taking his adversary at the other end of the board. Except that the king has two sons to support him instead of a queen, the game is like ours. From these considerations, Mr. Irwin infers that the game of chess is probably of Chinese origin; that the confined situation and powers of the king, resembling those of a monarch in the earlier periods of the world, favour the supposition, and that the agency of the princes, in lieu of the queen, bespeaks forcibly the nature of the Chinese customs, which exclude females from all power. The princes, in the passage of the game through Persia, were changed into a single vizier, or minister of state, with the enlarged portion of delegated authority that exists there; instead of whom, the European nations, with their usual gallantry, adopted a queen on their board. Mr. Irwin further infers, that the river between the parties is expressive of the general face of China, where a battle could scarcely be fought without encountering an interruption of this kind, which the soldier was here taught to overcome; but that, on the introduction of the game into Persia, the board changed with the nature of the region, and the contest was decided entirely on land.

Sir William Jones, Dr. Hyde, and others, favour the claim of the Brahmins of India, and adduce the testimony of the Persians (who acknowledged that they received the game from India in the sixth century), as well as of certain ancient treatises on chess in the Sanscrit. The Brahmins relate, that one of their body contrived chess in the beginning of the fifth century of the Christian era to divert the melancholy of a love-sick princess; but the more popular story is as follows:—

At the commencement of the fifth century of the Christian era, there lived in the Indies a very powerful prince, whose kingdom was situated towards where the Ganges discharges itself into the sea. He took to himself the proud title of King of the Indies; his father had forced a great number of sovereign princes to pay tribute to him, and submit themselves under his empire. The young monarch soon forgot that the love of the subjects for their king is the only solid support of his throne: he oppressed the people by his tyranny; and the tributary princes were preparing to throw off the yoke. A Brahmin named Sissa, touched with the misfortunes of his country, resolved to make the prince open his eyes to the fatal tendency of his conduct, and invented the game of chess, wherein the king, although the most considerable of all the pieces, is both impotent either to attack or to defend himself against his enemies, without the assistance of his subjects.

The new game soon became so famous, that the king wished to learn it. The Brahmin Sissa was selected to teach it him; and under the pretext of explaining the rules of the game, and showing him the skill required to make use of the other pieces for the king's defence, soon made him perceive and relish important truths, which he had hitherto refused to hear. The king rigidly applied the Brahmin's lessons to his own circumstances, and feeling that his real strength must consist in his people's confidence and love, averted by a timely alteration of his conduct, those misfortunes which seemed to be coming upon him.

Out of gratitude to the Brahmin, the prince left him to choose his own reward. The Brahmin requested that a number of grains of corn, equal to the number of the squares of the chess board, might be given him, one for the first, two for the second, four for the third, and so on, doubling always to the sixty-fourth. The king, astonished at the seeming modesty and reasonableness of the demand, granted it immediately; but when his officers had made a calculation, they found that the king's grant exceeded the

value of all his treasures. The Brahmin availed himself of this opportunity, to show how necessary it was for kings to be upon their guard.

The game of chess has been known from the time of its invention or introduction in Hindustan, by the name of *Chaturanga*, or the four members of an army, viz., elephants, horses, chariots, and foot-soldiers.

Sir William Jones informs us, that by a natural corruption of the pure Sanscrit word, it was changed by the old Persians into *Chatrang*; but the Arabs, who soon after took possession of their country, had neither the initial or final letter of that word in their alphabet, and consequently altered it further into *Shatranj*, which soon found its way into modern Persian, and at length into the dialects of India, where the true derivation of the name is known only to the learned; and thus has a very significant word in the sacred language of the Brahmins been transformed by successive changes, into *Azedrez*, *Scacchi*, *Echecs*, *Chess*. Our learned author thinks that the simpler game, as now played in Europe and Asia, was invented by a single effort of some great genius, and not completed by gradual improvements. He informs us that no account of the game has hitherto been discovered in the classical writings of the Brahmins, though it is confidently asserted, that Sanscrit books on chess exist. He describes a very ancient Indian game of the same kind, but more complex, and, in his opinion, more modern than the simple chess of the Persians.

According to Crawford, the Malays know the game of chess well, and are fond of it; but have acquired the knowledge of it only in comparatively recent times in their modern intercourse with the Telingas. "The evidence of language not only shows this, but shows also that the Telingas must themselves have borrowed it from the Persians. *Chatur*, the name of the game, is Persian, and not Indian. *Sah*, 'check,' is the Persian word *shah*, 'king,' and the only way in which the Indian islanders can pronounce it. *Bidah*, a *pawn*, is but a corruption of the Persian word *piadah* a foot soldier; *ter*, the Malayan name of the *castle*, is of the vernacular language of Kalinga; and *mat* is not, as some have imagined, a corruption of the Malayan word *mati*, 'dead,' but the true Persian word for check-mate, borrowed by ourselves, and still more accurately by the French."

Sir Stamford Raffles describes chess among the Javanese as follows:—

In chess (*chatur*), the pieces are named the *ratu* or king;

the *pateh* or minister, corresponding with our queen; two *prahu* or vessels, corresponding with our rooks; two *mantri*, corresponding with bishops; two *jāran* or horses, corresponding with knights; the *bidak*, or pawns; and are arranged as in the European game, except that each king is placed on the left-hand of the queen, and consequently opposite to the adversary's queen. The moves are also the same; except that the king, if he has not been checked, may move two squares the first time, either as a knight or otherwise; and that the pawn may move two squares the first move, even though it should pass the check of an adversary's pawn. When a pawn reaches the adversary's first line, it must retrograde three moves diagonally before it can become a queen, except it has reached the rook's square, in which case it becomes a queen at once. There may be any number of queens on the board at one time. The king cannot castle after having been checked. Castling is performed by two moves: the castle must first be brought up to the king; after which the king may pass over the castle at any future move, provided he shall not have been checked, or that no piece has occupied the square he would move into. A piece or pawn must remain on the board till the last; if the king is left alone, it is considered as stalemate, and he wins.

It has been supposed that the ancient Egyptians were acquainted with chess, or at least with a game bearing some close affinity therewith. Very slight inquiry, however, is sufficient to show that the game represented on the Egyptian monuments is nothing more than a species of draughts. The players are represented sitting on the ground, or on chairs, and the pieces, or men, being ranged in rank, at either end of the table, were probably moved on a chequered board; but, the game being always represented in profile, the exact appearance or the number of the squares cannot be given.

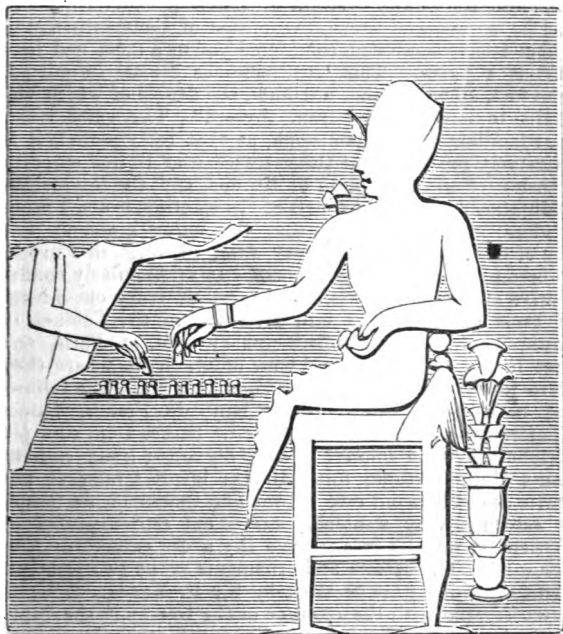
"The pieces were all of the same size and form, though they varied on different boards, some being small, others large, with round summits; many were of a lighter and neater shape, like small nine-pins,—probably the most fashionable kind, since they were used in the palace of King Remeses. These last seem to have been about one inch and a half high, standing on a circular base of half an inch in diameter; and one in my possession, which I brought from Thebes, of a nearly similar taste, is one inch and a quarter in height, and little more than half an inch broad at the lower end. It is of hard wood, and was

doubtless painted of some colour, like those occurring on the Egyptian monuments.

"They were all of equal size upon the same board, one set black, the other white or red, standing on opposite sides, and each player, raising it with the finger and thumb, advanced this piece towards those of his opponent; but though we are unable to say if this was done in a direct or diagonal line, there is reason to believe they could not take backwards, as in the Polish game of draughts, the men being mixed together on the board.

"It was an amusement common in the houses of the lower classes, and in the mansions of the rich; and King Remeses is himself portrayed on the walls of his palace at Thebes engaged in the game of draughts*."

We copy the following figure from BURTON's *Excerpta Hieroglyphica*.



* WILKINSON'S *Manners and Customs of the Ancient Egyptians*.

The modern Egyptians have a game of draughts very similar, in the appearance of the men, to that of their ancestors, which they call *dámeh*, and play much in the same manner as our own.

The most impartial authorities are strongly inclined to favour the assumption that chess was originally invented in India, and thence transmitted to the nations of Europe, by means of the Persians and Arabs. The *instruments* of its introduction to the western world are generally supposed to have been the crusaders; but as this supposition necessarily excludes all knowledge of the game previous to the year 1100, it is liable to very formidable objections.

An eastern historian informs us that the game was known at Constantinople in the year of our Lord, 802. At that period the Emperor Nicephorus began his reign, and made a pointed allusion to the game of chess in an epistle to the Caliph Haroun al Raschid. "The queen," said he, speaking of Irene, the mother of Constantine, "to whom I have succeeded, considered you as a *rook*, and herself as a *pawn*. That pusillanimous female submitted, therefore, to pay to thee a tribute, the double of which she ought to have exacted from thyself." The game being thus familiar at Constantinople at that early period, it is extremely probable that the knowledge of it was speedily transmitted to other parts of Europe, and the intercourse maintained between the courts of Constantinople and France renders it very possible that the latter kingdom was one of the first, if not the very first, in Western Europe, to become acquainted with chess. It is singularly confirmative of this supposition that a set of ivory chess-men, of great antiquity, are still preserved in the Cabinet of Antiquities, in the Bibliothèque du Roi, at Paris, and that in the history of the Abbey of St. Denis, where they were formerly deposited, there should be found the following notice:—"L'Empereur & Roy de France, Saint Charlemagne, a donné au Thrésor de Saint Dénys un jeu d'eschets, avec le tablier, le tout d'yvoire: iceux eschets, hauts d'une pauline, fort estimez; le dit tablier et une partie des eschets ont esté perdus par succession de temps, et est bien vray semblable qu'ils ont esté apportez de l'Orient, et sous les gros eschets il y a des caractères Arabesques." The dresses and ornaments of the two principal figures in this set are declared by Sir F. Madden to be in strict keeping with the costume of the Greeks in the ninth century, so that, having examined the engravings given of the king and queen, he is persuaded that these chess-men

really belong to the period assigned to them by tradition, and believes them to have been executed at Constantinople, by an Asiatic Greek, and sent as a present to Charlemagne, either by the Empress Irene, or by her successor Nicephorus. Embassies were frequently despatched by the Frankish monarch to the court of Constantinople, and that sort of friendly intercourse was maintained which increases the probability of the above supposition. The size and workmanship of the chess-men prove them to have been designed for the use of some noble personage; and from the decided style of Greek art visible in the figures, it is inferred that they came to Charlemagne from a sovereign of the Lower Empire, and were not the gift of the Moorish princes of Spain, or even from the Caliph Haroun al Raschid, whose costly gifts to the Emperor of the West are particularly described by German historians.

The old French romances abound with references to the game of chess, in the time of Charlemagne. In one of these, called *Guerin de Montglave*, the whole story turns upon a game of chess, at which Charlemagne lost his kingdom to Guerin, the latter having proposed a game at which the stake was to be the kingdom of France. Another romance, describing the arrest of Duke Richard of Normandy, says that he was playing at chess with Ivonnet, son of Regnaut, and the officers came up to him, saying,—“Aryse up, Duke Rycharde, for in despite of Charlemayne, that loveth you so much, ye shall be hanged now.” “When Duke Rycharde saw that these sergeauntes had him thus by the arm, and helde in his hande a lady (*dame*) of ivory, where w^t he would have given a mate to Yonnet, he withdrew his arme, and gave to one of the sergeauntes such a stroke with it into the forehead that he made him tumble over and over at his feet; and then he took a rooke (*roc*), and smote another w^t all upon his head, that he all to brost it to the brayne.”

Instances may be multiplied to disprove the common opinion that chess was not introduced into Europe until after the first crusade. We will quote one more example, and this is from the Epistles of Damiano, Cardinal Bishop of Ostia, who died in 1080. In a letter to Pope Alexander the Second (1061-1073), he mentions an incident which occurred between himself and a bishop of Florence.

“Whilst we were dwelling together, having arrived in the evening at a resting-place, I withdrew myself to the neighbouring cell of a priest; but he remained with a crowd of people in a large house of entertainment. In the morning

my servant informed me that the bishop had been playing at the game of chess; which thing when I heard, it pierced to my heart like an arrow. At a convenient hour I sent for him, and said, in a tone of severe reproof, 'The hand is stretched out; the rod is ready for the back of the offender.' 'Let the fault be proved,' said he, 'and penance shall not be refused.' 'Was it well,' rejoined I, 'was it worthy of the character you bear, to spend the evening in the vanity of chess-play, and defile the hands and tongue which ought to be the mediators between man and the Deity? Are you not aware that, by the canonical law, bishops who are dice-players are ordered to be suspended?' He, however, seeking an excuse from the name of the game, and sheltering himself under this shield, suggested that dice were one thing and chess another; consequently that dice alone were forbidden by the canon, but chess tacitly allowed. To which I replied thus,—'Chess is not named in the text, but is comprehended under the general term of dice. Wherefore, since dice are prohibited, and chess is not expressly mentioned, it follows without doubt that both kinds of play are included under one term, and equally condemned.' To this the poor prelate could make no reply, and was ordered by his superior by way of penance for his offence, to repeat the Psalter over thrice, and to wash the feet of, and give alms to, twelve poor persons."

In the year 1831 an announcement made in the Scotch newspapers excited the attention of antiquaries to a curious discovery made in Scotland in the Isle of Lewis, on the sea-shore, in the parish of Uig, of a considerable number of chess-men of ancient workmanship. They were discovered by a peasant of the island, whilst digging on a sand-bank, near to a ruin of some note, and having been purchased by the Trustees of the British Museum, these figures now form part of our national collection of antiquities, together with a bone or ivory fibula, and fourteen table-men, or draught-men, which were found with them. The chess-men are sixty-seven in number, forming the materials of six or more sets, but the pieces are of such various sizes, that it is difficult to select two sets which correspond exactly. Of the total number, six are kings, five queens, thirteen bishops, fourteen knights, ten warders, and nineteen pawns. The largest king is $4\frac{1}{2}$ inches high, and $6\frac{1}{2}$ inches in circumference; the largest queen $3\frac{1}{2}$ inches in height, and $5\frac{1}{2}$ in circumference; the largest bishop, knight, and warder (the latter holding the place of rook or castle), are respectively 5 inches in height; and the largest pawn $2\frac{1}{2}$ inches.

For the sake of distinction, part of these pieces were originally stained of a dark red or beet-root colour, but from the action of salt-water for many centuries, the colour is in most cases nearly discharged.

There is little variation in the form or attitude of the **KINGS**. They are all represented as old men with large spade-shaped beards, moustaches, and hair falling in plaits over their shoulders. They have on their heads low quatre-foil crowns, either plain or ornamented with a border, and sit on square-formed chairs, having high backs richly carved with various scrolls, figures of animals, intersecting arches, and tracery-work in the best style of art of the twelfth century, as seen on monuments and in manuscripts. Their dress consists of an upper and an under robe, the former of which, that is, the mantle or *clamsys*, is thrown in folds over each arm, and left open on the right side as high as the shoulder (where it is fastened by a clasp), for the purpose of leaving the arm free. Each of the figures holds a sword; with both hands across his knees, as though in the act of drawing it, according to the old mode assigned to royal personages. The swords are broad and short; the scabbards are marked either with a simple longitudinal line, or with lines placed diagonally. In the different figures, there are



THE KING.



THE QUEEN.

C 2

some slight variations, and in one the hair is not plaited, but spreads over the back in six long wreaths: the ornaments of the chairs are also diversified; one of them exhibits an intersection of semicircular arches, as seen in some of our early Norman churches.

The QUEENS, who are also crowned, are represented sitting in chairs, ornamented in a style similar to those of the kings. From the back of the head of each hangs a species of hood, which spreads over the shoulders, and accords with what was universally worn by ladies of rank in the middle ages, as is proved by manuscripts and monuments of various nations. From the shoulders to the feet hangs a long mantle, which shows in front an under garment or gown. The sleeves of this, like those of the Saxons and Norman-French, are short, with a worked border; and from the elbows to the wrists are a series of plaits, resembling bands, which probably were worn round the arm. Most of these figures are represented in a contemplative posture, the head resting upon the right arm, which is supported by the left. One of them (represented in the cut) holds a curiously-shaped drinking-horn in the left hand. In the different figures there are some variations in the forms of the crowns and hoods; and in one a striped petticoat and the feet are visible, which are covered in other instances; the chair-back of the latter piece furnishes also another example of round and intersecting arches.

The BISHOPS. Five of these pieces are represented in ornamented chairs, and the remaining eight in a standing position. All the sitting figures, and four of the standing ones, wear the chasuble, dalmatic, stole, and tunic, of the form anciently prescribed, and corresponding with representations of much greater antiquity; the remainder have a cope instead of a chasuble, but the stole and dalmatic are omitted. The mitres are very low, and in some instances quite plain, but have the double band, or *infulæ*, attached behind. The hair is cut short round the head. They hold a crosier with one, or with both hands; and in the former instances the other hand holds a book, or is raised in the attitude of benediction. On the backs of the chasuble and stole are various crosses or ornaments. In the details both of the habits and other work, there are numerous minute variations.

The KNIGHTS are full-length figures mounted on horse-back, and are probably the most interesting portion of the whole. They are habited in long coats or gambesons, which descend in folds to the feet; the sleeves have a cuff



THE BISHOP.



THE KNIGHT.

or border at the wrist. The leg has apparently a covering of some sort down to the ankle, where it is met with a species of half-boot without spur. Their helmets, with a few exceptions, are of a conical shape, and mostly with nasals and round flaps to protect the nose, ears, and neck. All the figures have moustaches and large round beards, except one, which has the beard separated into three forks. A long kite-formed shield, suspended from the neck, hangs on the left side of each, ornamented with various devices, approaching, in some instances very closely to heraldic distinctions. Beneath the shield appears the sword, which is fastened round the waist by a belt, and in the right hand each knight carries a massive spear. The horses are caparisoned in high saddles, plain or ornamented; saddle-cloths curiously bordered; stirrups and bridles; the mane is cut short, and the hair suffered to grow down on the forehead. On one side of the shields is a cross bearing a lozenge, plain; on another is an ornamented lozenge; and the remainder are variously indented with crosses and other ornaments.

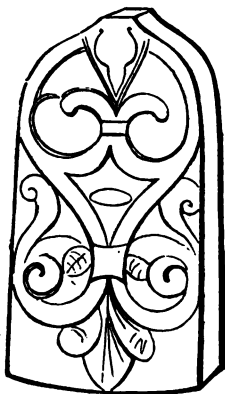
The **WARDERS** are armed warriors (*Hrókr* in Icelandic), which here take the place of the rook or castle, and are represented in a standing attitude, wearing helmets of

various shapes, but chiefly conical, some with, and others without flaps; but all wanting the nasal piece. The coat, or gambeson, which most of them wear, descends to the feet; yet, in lieu of this, others have a coat of mail, with a hood which covers the head. They all hold a sword in one hand, and a shield in the other; but the position is varied; the shields in some instances being borne in front, and in others at the side. The shields all bear distinctive marks, like those of the knights; but some of them are of a broader shape and less elongated. In general the warders are more varied from each other than the similar figures of the other pieces. One peculiarity in the figures of three of the warders tends to strengthen the belief of their being of Norwegian or Icelandic workmanship, and that is the singular manner in which they are represented *biting* their shields.

Now this was a characteristic of the Scandinavian **BERSERKAR**, who were unarmed warriors, subject to fits of madness on the eve of battle, under the influence of which they performed the most extraordinary feats. They are thus described by Snorre:—"The soldiers of Odin went forth to the combat without armour, raging like dogs or wolves, biting their shields, and in strength equal to furious bears or wolves. Their enemies they laid prostrate at their



THE WARDER.



THE PAWN.

feet; neither fire nor weapon harmed them: this frenzy was called *Berserksgangr*."

The PAWNS are of various shapes and sizes, but chiefly octagonal, with conical terminations: on one is a fret-like ornament, and on another some scroll-like adornment; the others are plain.

The shields of the knights and warders are highly curious, as presenting a series of devices,—the immediate precursors of hereditary armorial bearings,—in greater variety than is to be found on any other existing monuments of such an early period. The Gothic nations, however, from the earliest times, were accustomed to paint their shields of various colours; and from the Romans they might easily have learned to adopt different insignia. From some passages in the *Voluspa*, *Saxo*, and *Egil's Saga*, it has been assumed by many of the northern antiquaries, that the ancient Scandinavians adorned their shields with representations of their exploits; but Sperlingius, in his "Collections" on the subject argues strongly against it, and affirms that before the twelfth century no traces of any devices on shields are to be found among them. The only device on shields noticed by Snorre is that of a cross, which Sperlingius conjectures was first introduced by King Olaf the Saint, at the commencement of the eleventh century. Most of the shields depicted in the Bayeux tapestry, bear crosses of different shapes; and this is likewise the case with those of the chess figures: some of the former also exhibit a species of dragon.

The ancient chess-men discovered in the Isle of Lewis have been made the subject of an extremely beautiful and learned essay on the introduction of chess into Europe, by Sir Frederick Madden, F.R.S., published in the twenty-fourth volume of the *Archæologia*. He supposes these chess-men to have been executed about the middle of the twelfth century, by the same extraordinary race of people who, at an earlier period of time, under the general name of *Northmen*, overran the greater part of Europe, and whose language and manners are still preserved among their genuine descendants in Iceland. For the confirmation of his opinion, he refers to the material of which they are composed; to the general costume of the figures, and the peculiar forms of some of them; to the locality in which they were found; and to the testimonies of numerous writers in ancient and modern times, touching the existence of the game of chess in Scandinavia, and the skill of the natives in carving similar figures.

And first, with regard to their material, Mr. Madden assumes on good evidence, that they are formed out of the tusks of the animal called in Icelandic *ROSTUNGR*, or Rosmar, and in other parts of Europe by the names of morse, walrus, or sea-horse. The peculiarities of structure in the tusk of this animal are shown in a remarkable manner throughout the entire series of the chess-men, and most unequivocally so in the draught-men, which were necessarily cut transversely through the tusk. The economy of the artist is likewise visible in fashioning his figures according to the portions of the teeth best calculated to serve his purpose.

The estimation wherein the tusks of the walrus, from which these chess-men were unquestionably carved, were held by the northern nations, rendered them a present worthy of royalty; and this circumstance is confirmed by a tradition preserved in the curious *Saga of Kröka Ref*; or *Kröka the Crafty*. It is there related, that Gunner, prefect of Greenland, wishing to conciliate the favour of Harald Hardraad, king of Norway (A.D. 1046—1067), by the advice of Barder, a Norwegian merchant, sent to the king three of the most precious gifts the island could produce; these were, *first*, a full-grown white tame bear; *second*, a chess-table, or set of chess-men, exquisitely carved; *third*, a skull of the ros-tungr, with the teeth fastened in it, wonderfully sculptured, and ornamented with gold.

The ancient Norwegians, and more particularly the natives of Iceland, seem to have been at a very early period famous for their skill in carving implements and figures in bone; and this talent was exerted chiefly in sculpturing chess-men from the tusks of the rosmar. The archbishop of Upsala, in his *Antiquarian History of the Northern Nations*, informs us that it was usual amongst them to cut the teeth of the morse in the most artificial manner for the purpose of making chess-men. Olaus Wormius, writing about a century later, states that the Icelanders were accustomed, during the long nights of winter by their firesides, to cut out various articles from "whales' teeth." "This," he continues, "is more particularly the case with chess-men (at which game they excel); and I possess some specimens of these, distinguished by being of two colours, white and green, which are sculptured so exquisitely, that each piece expresses in feature, dress, and attitude, the personage it is designed to represent." Thus, also, in the figures discovered in the Isle of Lewis, the costume, &c., of every piece has been especially attended to, and, so far as that mode of proof

can be admitted, evince them to have been executed in the twelfth century.

The spot, on which these figures were found, favours in every respect the hypothesis adopted by Sir F. Madden. The Hebrides, or Southern Isles, were subject to the invasion of the Vikings, or Sea-kings, from the end of the eighth century, and during the reign of Harald Harfager, about the year 875, were rendered tributary to the throne of Norway. The outer range of the Hebrides, in which that of Lewis is comprehended, was chiefly peopled by Scandinavians; and they continued to have princes of their own, until the period of King Magnus Barefoot's expedition, in 1096, who ravaged the Isle of Lewis with fire and sword, and added the Hebrides to his own dominions, thenceforth to be governed by a dependant lord. These islands remained under the seignory of the kings of Norway, until the year 1266, when they were formally ceded to King Alexander the Third, of Scotland, by Magnus the Fourth in consideration of the yearly payment of one hundred marks, and the additional sum of four thousand marks, payable within four years.

Between those islands, and the northern, as well as the western, coast of Scotland and Iceland, the closest intercourse existed for many ages. As the communication was kept up in small vessels (called "Byrdinga" by the Icelanders), the chances of shipwreck, in case of a storm, were great; and accordingly, many instances are on record of the destruction of ships coming from Norway to the isles.

It would appear, therefore, most probable that the chessmen and draught-men discovered in the Isle of Lewis, formed part of the stock of an Icelandic *kaupmann*, or merchant, who carried these articles to the Hebrides, or to Ireland, for the sake of traffic, and that the ship, in which they were conveyed, being wrecked, these figures were swept by the waves on shore, and buried beneath the sand-bank, which, for the space of nearly seven centuries, contrived to accumulate before the fortunate discovery took place which restored them to light.

Mr. Cronhelm, in a letter to the Editor of the *Chess Player's Chronicle*, gives much ingenious evidence and reasoning to prove that the true channel of the introduction of chess into Europe has been overlooked; and that it came into Spain at the Arabian conquest, and was thence diffused through the European nations.

"Chess was introduced into Persia from India in the sixth century. In the seventh, the Mohammedan Arabs

subdued Persia, acquiring the game, and floating it along on their tide of conquest to the South and West. At the commencement of the eighth, they conquered Spain; whence, during that century and the ninth, they extended their empire into Aquitaine and the South of France, as well as into Italy, holding Sicily long in subjection, and carrying their victorious arms to the very gates of Rome. The courts of the Caliphs of Cordova, and of the Moorish Kings of Seville and Granada, were the seats of literature and science, and the resort of learned men from all parts of Europe, during the gloom of the middle ages. And the ancient Arabian and Spanish Chronicles bear testimony to the prevalence of chess in those courts, and also in those of the Christian Kings of Arragon and Castile. So much for the opportunities possessed by the Spanish Arabs for diffusing the game through the South of Europe, whence it would pass, by common intercourse, to the surrounding nations.

“And now for the proofs impressed on the language of the game. When adopted by the Arabs, they naturally named the king by their own peculiar title of eminence and power, the *Sheik*. The primitive meaning of this word is *Elder*, age being the fountain of power in the patriarchal tribes. The Roman *Senator*, and the Saxon *Alderman*, had the same origin. In Spanish this word is *Xeque*, or *Xaque*, the *X* being guttural, and retaining the true pronunciation of the Arabic word, which is not conveyed by the *Sh* of *Sheik*. This is the word used by the Arabs, and by the Spaniards to this day, in announcing *check* to the King; and it at once explains the meaning of a term adopted by *all* the European nations, as *check*, *échec*, *scacoo*, *shach*, &c., &c.; but without etymological signification in *any* of their languages, excepting that of Spain. It is simply the call of warning on the *Sheik*, to defend or remove himself from peril: and thus it is that the game has diffused this Oriental word through the languages of the West. In the *check* of war, or of diplomacy, in the court, and the Barons of *Exchequer*; in the *checky* of heraldry, and the banker's *cheque*; nay, even on the *check* apron of the housewife,—we encounter and recognize, at every turn, the *Sheik* of the desert.

“In cases where other terms of chess are merely *translated* into the several languages, as in the names of the king and the knight, there is little opportunity for tracing derivations; but Italians, French, English, Danes, Icelanders, Germans, Poles, and Russians, *all* give the king warning of *check*, in Spanish Arabic. Can language afford a more conclusive

proof than this of the channel through which they derived the game? Had the voyage of chess to this country been, first from Constantinople to Denmark, and then from Denmark to England, as conjectured by Sir Frederick Madden, would the war-cry of the game have been expressed by a word, significant only in Arabia and in Spain?

"I proceed to *checkmate*. *Mate*, in this sense of *overcome*, can have no connexion with our vernacular *mate*, denoting *equal*. Nor is it significant, as used in chess, in any language of Europe, excepting *Spanish*, though adopted in all. But *mat*, in the Arabic, and in the languages of Persia and India, denotes *kill*, *slay*. It is one of the many words which the Spaniards retain from their Saracenic conquerors; *matar* signifying *to kill*; and, in their gorgeous bull-fights, the *matador*, or *slayer* of the bull, is a familiar word.

"This is another strong proof of the European source of chess; but, if it stood alone, I could not claim for it the same force as for *check*; in as much as *mat* being not merely Arabic, but also Persic and Shanscrita, it might have flown with the game in some other channel from the East. But, combined with the stringent proof of *check* confining that channel to the Spanish Arabic, *mat*, significant in no other European language, becomes strong accessory evidence. Checkmate, *the Sheik slain*!

"The identity of our *Pawn* with the Spanish *Peon*, foot-soldier (whence *Pioneer*), and of our *Rook* with the Spanish *Roque*, are additional, though minor, evidences."



THE CHÉSS QUEEN, AS DESIGNED BY FLAXMAN.

The Queens, exulting, near their consorts stand,
Each bears a deadly falchion in her hand:
Now here, now there, they bound with furious pride,
And thin the trembling ranks from side to side;
Swift as Camilla flying o'er the main,
Or lightly skimming o'er the dewy plain:
Fierce as they seem, some bold plebeian spear
May pierce their shield, or stop their full career.

SIR W. JONES.

CHAPTER II.

Character of the game—Origin of the names of the pieces—The King—The Queen—The Bishop—The Knight—The Rook—Chess boards and rooks in heraldry—Various forms of the rook—The Pawn.

AN inquiry into the various mutations which the game of chess has undergone in its passage through different nations, affords much curious information. Although the nature of the game itself never seems to have been essentially changed, yet the names and powers of the pieces have been subject to much variation: the military character of the game has often been lost sight of; and it may, in its present state, be typical not so much of a military community as of a well-regulated society, in which we find kings, queens, bishops, knights, and peasants.

The KING, the principal piece in the game, has always preserved his title; but his consort, the QUEEN, has been raised to her present dignity by a series of remarkable changes, which can be traced with tolerable exactness. The original name for this piece seems to have been the Eastern word *Pherz*, that is, a counsellor, or general of an army. It has been supposed that the similarity of sound between the words *Pherz* and *Vierge*, occasioned the introduction of the latter term among the Europeans: but that the extravagant veneration of the times towards the Holy Virgin, caused the term *Vierge* to be changed into *Fierce* or *Fers*, the old Norman and English term for the queen, and thus the military character of the game became at once lost sight of. In an old Latin poem the queen is called *Virgo*.

M. Freret, after remarking that among Eastern nations the move of this piece is only from square to square, observes, that the romantic spirit of the times disdained this very contracted motion as too much resembling the slavery of the Asiatic females, and contrary to the privileges enjoyed by those in Europe, on which account they rendered it as free as possible, by making it the most important of all the pieces. But this remark does not agree with Mr. Barrington's ingenious observations. He says:—"In most of these (the Eastern) governments, the kings are rather indolent monarchs, and consequently this piece scarcely moves at all, but is merely to be defended from attacks. The emperor himself being thus indolent, necessarily requires a minister or general, who can protect his master by vigorous and extensive motions against distant insults, in the most remote parts of the board. The piece therefore of the

greatest importance, was by the Persians styled *Pherz* or *General*. Chess hath universally been considered as an engagement between two armies, and if the piece of the greatest importance is termed the *General*, this allusion is properly carried on."

Mr. Douce remarks:—"Although the title of *queen* cannot be traced so far back as that of *fierce*, it is of considerable antiquity, as it is to be met with in French manuscripts of the thirteenth century; and in the *Gesta Romanorum*, a collection of stories compiled about the beginning of the thirteenth century, this piece is called *regina*."

About the year 1408, John Lydgate, the monk of St. Edmonsbury, wrote a poem which he dedicated to the admirers of the game royal at chess, from which the following extract is preserved by Dr. Hyde:—

To all folkys vertuose
That gentil bene, and amouse,
Which love the fair play notable,
Of the chesse, most delytable,
Whith all her hoole full entente,
To them this boke y will presente;
Where they shall fynde and son anoone,
How that I nat yore agoone,
Was of a Fers so fortunat,
Into a corner drive and Maat.

The last two lines become intelligible if we read them thus, "The king was by a fortunate queen (of the adversary), driven into a corner of the chess-board and check-mated." We introduce the quotation, however, to show that Mr. Douce is not correct in supposing it "not possible to trace the term *fers* in the English language beyond the time of Chaucer*." But the term *queen* seems to have come into general use by the year 1474, when Caxton printed the second edition of his *Book on Chess*, for he describes the queen in the following terms:—"Thus ought the quene be maad. She ought to be a fayr lady, sitting in a chayer, and crowned with a corone on her head, and cladde with a cloth of gold, and above furrid with ermynes." We also find the same term continued in the reign of Henry the Seventh, as appears from a passage in the *Vulgaria* of W. Horman, printed at London, 1519. "We shoulde have II kyngis, and II quyens, IIII alfyns, IIII knyghtis, IIII rokis, and XVI paunys."

* Chaucer thus introduces the piece in question :

She stale on me and toke my feers,
And when I sawe my feers away,
Alas, I couthe no lenger play !

Sir F. Madden thinks that from the pieces found in the Isle of Lewis*, and also by the set of chess-men belonging to Charlemagne, of the eighth, or beginning of the ninth century*, the very early appearance of the queen on the European chess-boards is proved, and consequently we must reject the theory which ascribes this introduction to the French, from the fancied similarity between Fierce, or Eers, and the Persian Pherz. That it is to the Greeks we should rather "ascribe the merit or blame of metamorphosing the minister into the queen, and, by that means, of introducing so strange an anomaly as the promotion of a foot-soldier to be a lady." Mr. Barrington also observes, "Another impropriety arises from the *pawn's* becoming a *queen*, when he hath reached the last square of the adversary's camp; as it is a suitable reward to the *pawn* (or foot-soldier) to make him a general, if he penetrates so far through the enemy's troops; but certainly no prowess on his part can entitle him to be transformed into a queen."

Dr. Hyde states, that in Poland and Russia the chess-queen is sometimes called the *old woman*, or *nurse*.

THE BISHOP. Among the Persians and Arabs, the original name of this piece was *Pil*, or *Phil*, an elephant; under which form it was represented on the eastern chess-board. It appears that the Spaniards borrowed the term from the Moors, and with the addition of the article *al*, converted it into an *alfil*, whence it became varied by Italian, French, and English writers, into *arfil*, *alferez*, *alphilus*, *alfino*, *alphino*, *alfiere*, *aufin*, *alfyn*, *awfyn*, and *alphyn*. It is quite uncertain at what period the bishop first took the place of the elephant. Sir F. Madden brings together a number of authorities to shew that the term bishop was in use so early as the eleventh or twelfth century. It was in common use in the time of Elizabeth, as appears from ROWBOTHAM'S *Pleasaunt and wittie Playe of the Cheasts renewed*, 12mo, London, 1562. He says of it, "The Bishoppes some named Alphins, some fooles, and some name them princes: other some call them Archers, and thei are fashioned accordinge to the wyll of the workemen." And again, *Of the bishop, or archer*: "In the auncient tyme the Frenchmen named him Foole, which seemeth vnto me an improper name. The Spaniardes named him Prince, with some reason; and some name him Archer," and, of its form among the English, he tells us, "The Bishoppe is made with a sharpe toppe, and cloven in the midst, not mucche vnlyke to a bishop's myter."

* See *ante*, pages 26 and 24.

The French, at a very early period, called this piece *Fol*, an evident corruption of *Fil*. Hence, also, the French name for the piece *Fou*, or the fool, a natural perversion of the original, when we consider that, at the time it was made, the court fool was a usual attendant on the king and Queen: or, as Mr. Barrington observes, "This piece, standing on the sides of the king and queen, some wag of the times, from this circumstance, styled it *The fool*, because anciently royal personages were commonly thus attended, from want of other means of amusing themselves."

It is difficult to say why this piece should have been named the archer, unless, as Mr. Douce remarks, "Archers were formerly the body-guards of monarchs, and might have been thought, by some, more proper personages in the game of chess than fools, especially if they were inclined



CHIEF BISHOP, AS DESIGNED BY FLAXMAN.

Behold four *Archers**, eager to advance,
Send the light reed, and rush with sidelong glance;
Thro' angles, ever they assault their foes,
True to the colour which at first they chose.

* The bishop was formerly called the archer. See *ante*, p. 39.

to give it a military turn." This piece has also been called the *Secretary*. The Russians and Swedes retain the original appellation of Elephant; the Germans call it *Laufer*, or the Leaper, from the ancient mode of taking over an intervening piece; and the Poles call it *Pôp*, *Papa*, or Priest. The Icelanders and Danes appear always to have called it *Biskup*, or Bishop.



THE CHESS KNIGHT, AS DESIGNED BY FLAXMAN.

Then four bold Knights for courage famed and speed,
Each Knight exalted on a prancing steed :
Their arching course no vulgar limit knows,
Transverse they leap, and aim insidious blows;
Nor friends nor foes their rapid force restrain,
By one quick bound two changing squares they gain ;
From varying hues renew the fierce attack,
And rush from black to white, from white to black.

THE KNIGHT. This piece has been subject to little or no variation. It is likely that in early times the knight was represented on horseback, and hence the piece has often been called *the Horse*. On the European board this piece denoted the nobility; but Dr. Hyde states, that among Charlemagne's chess-men it is represented under the form of a centaur. From the peculiar leap of this piece the Germans call it the *Springer*: the Russians continue to call it the *Horse*.

CHESS.

THE ROOK.

Four solemn elephants the sides defend;
 Beneath the load of pond'rous tow'rs they bend :
 In one unalter'd line they tempt to fight ;
 Now crush the left, and now o'erwhelm the right.

The most ancient form of this piece after the introduction of the game into Europe is uncertain ; but it was probably that of an elephant, as appears by Charlemagne's chess-men : and this form, with or without a tower, has been retained by the modern Germans, Russians, and Danes.

"The Spaniards, Italians, French, and English," (as Mr. Madden remarks,) "in more recent times adopted a tower or castle as an epitome of the figure (in the same manner as they took a horse's head for the knight), and hence arises the strange anomaly of a castle representing the swiftest piece on the chess-board."

The earliest form of the chess rook is preserved on the ancient seals of those families, both in England and Germany, who bear chess rooks for their arms, on which subject there is much curious information.

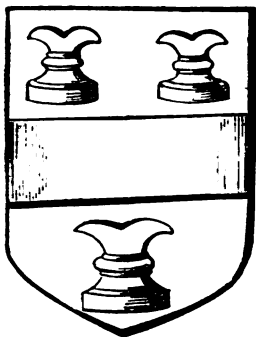
Before the general introduction of cards, the game of chess was a great favourite with our ancestors, and we gain some idea of the high esteem in which it was held, from the fact that no fewer than twenty-six English families have emblazoned chess-boards and chess-rooks in their arms : it must, therefore, have been considered a most valuable accomplishment. Gwillim, in his *Display of Heraldry*, endeavours to show that the arms borne by distinguished persons contain representations of implements or instruments which generally have some relation to the occupation or talents of the first owner of those arms. After speaking of the peculiar implements represented in various arms, he proceeds:—

"All these have sundry instruments, which may be (and doubtless have been) borne in coat-armour : but because they are not usual, I will refer them to each man's own observation, and will give some instances in the last kind of arts of delight, which we call *Playing*, which comprehendeth either theatrical recreation, or other games whatsoever.

"And forasmuch as their first institution was good, and that they are in themselves the commendable exercises, either of the body or of wit and invention, (and if there be in them any evil, it is not in them, *per se*, but *per accidens*,

because they are abused by those that do practise and exercise them,) I have thought good to annex them unto the same: such are table-playing, chess, dice, racket, balloon, &c. The things wherewith these games are practised, are borne in coat-armour, as by these examples following may appear."

After describing the arms of a family whose shield contains three backgammon boards, he proceeds to speak of the arms of the Bodenham family.

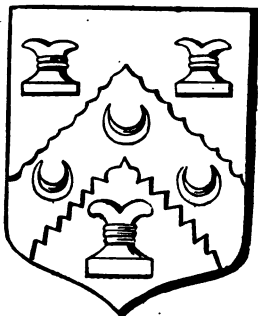


"It beareth *azure*, a fess between three chess rooks *or*, by the name of *Bodenham*, and was borne by that great lover and promoter of heraldry, Sir Winfield Bodenham, Knt. It seemeth these were first called rooks, for being the defence of all the rest; and therefore they stand in the uttermost corners of the chess-board, as frontier castles. This is a game of noble exercise for the mind, as requiring much forecast and understanding. King William the Conqueror was much addicted to this delight, and lost great lordships at this play. And, indeed, were it not too serious a recreation, and going beyond the nature of games, it might well beseem a king, because therein are comprised all the stratagems of war or plots of civil states.

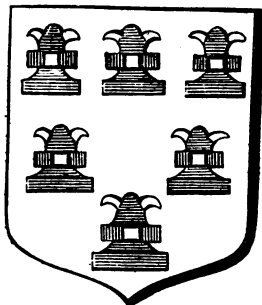
"*Azure*, a fess *argent*, between three chess rooks *or*, is borne by the name of *Rooks*, and was attested (under an escutcheon of the same, painted on vellum), to belong to George Rooks of London, by Sir John Burrough, Garter, 18th of May, 1640.

"It beareth *argent* on a chevron engrailed between three chess rooks *sable*, as many crescents *or*, by the name of

Walter, and was granted to Sir Robert Walter, Lord Mayor of York, 1st of October, 1603, in the first year of the reign of King James the First. The said Sir Robert, upon receiving the king when he came out of Scotland, received the dignity of knighthood.



“Arms of the family of ORROOK. *Argent*, a chevron *gules*, between three chess rooks *sable*.—But now he gives *sable*, a chevron *or*, between three mullets *argent*, as many chess rooks on the field.



“It beareth *argent*, six chess rooks, three, two, and one *sable*, by the name *Rokwood*, and is borne by Nicholas Rockwood, of Kirby, in Suffolk, Esq.

“Smith of Methuen; *azure*, a burning cup between two chess rooks in fess *or*.”

Many other families have chess rooks and chess boards engrafted on their arms; such as the Rookewoods of

Norfolk ; the Rooks of Kent ; the Rockwoods, Rokewoods, Rokeles, Rockliffes, Rokes, Rockes and Rocolds ; but these examples will suffice to show the high esteem in which chess was held until it was to a certain extent superseded by cards. It was never pretended that cards were superior to chess, but they were preferred because unskilful players had a better chance of winning. Before the introduction of cards, chess was in such vogue that both the Kings of Spain and Portugal pensioned the great players, whilst they also staked considerable sums on the event of a game. Salvio speaks of three Italians who set out from Naples for the court of Philip the Second, where there was a famous player, and by concealing their strength won very large sums of money. Circumstances of this kind threw discredit on chess ; and as it was then the fashion to degrade this noble game by playing for money, persons became afraid to play when they did not know the precise strength of their antagonist, and thus the game went into disuse. Hyde also states that chess was much played both in Wales and Ireland, especially in the latter, where estates often depended on the events of a game.

Augustus, duke of Brunswick-Lunenbergh, was an ardent admirer of chess. He published a work on the game, at Leipsic, in 1617, under the fictitious name of Gustavus Selenus. He also named one of his towns *Rockstet*, with a chess rook for its arms. This town was also obliged to give to every new bishop a silver chess-board, with silver men, one set of which was gilt.

The forked head of the rook shown in the preceding figures was supposed by Dr. Hyde to represent the two hunches of the *ruck* or dromedary, under which figure this piece occurs on the Eastern chess-board. In Iceland the piece is called *Hrókr*, a brave warrior or hero, which seems to have been the meaning of the ancient Persian term applied to this piece, viz., *rokh*, a valiant hero seeking after military adventures, in which character, says D'Herbelot, it was introduced into the game. Some have attempted to derive the term rook from *ruck* or *roc*, the fabulous bird of the Eastern tale : while Sir William Jones states that the rook is to be deduced from *roth* of the old Hindoo game of chess, which was an armed chariot ; this, he says, the Persians changed into *rokh*, the etymology of which latter word has given rise to so much discussion.

The modern French term for this piece is *la tour*, and the English sometimes call it the *castle*. In the early Italian treatises it is represented as a castle, although called

il roccho. This term having been confounded with *rocca*, a fortress, has given rise to much conjecture.

THE PAWN. The pawns appear always to have been so called by the English. In the middle ages the French used a multiplicity of terms, such as, *paon*, *paonnet*, *paonnes*, *ponniers*, *poons*, *poonnes*, and *pionnes*. In an old French romance they are called "garçons." Dr. Hyde derives our pawn from the Spanish *peon* or French *pion*, which he thinks a contraction of *espion* a spy, or *peton*, a footman. Mr. Douce thinks all the foregoing terms derivable from *pedone*, a barbarous Latin term for foot-soldiers, which in this game were represented by the pawns. By the Italians they were called *pedones*, by the Spaniards *peones*. The Russians and Poles make them also foot-soldiers: but the Germans, Danes, and Swedes have converted them into *peasants* (Bauern).



CHess PAWN, AS DESIGNED BY FLAXMAN.

Bright in the front the dauntless soldiers raise
Their polish'd spears: their steelly helmets blaze.
Prepared they stand, the daring foe to strike,
Direct their progress, but their wounds oblique.

CHAPTER III.

Origin of the powers of the pieces—Simplicity of their moves—The Knight's move no real exception—Limits of the moves in the earliest forms of chess—Hindustanee game—The move of the Shah, Rey, or King—The power of the Ferce or Queen—The Alfyn, or Bishop—Moves of the other pieces—The powers of the pieces in Caxton's time—Recapitulation.

In the first chapter was noticed the attempt made to connect chess with two very ancient games. It is probable that a patient investigation of the subject would lead to the conclusion that from the elements of those two games draughts was invented, and that the game represented on the Egyptian monuments (see ante, page 23), was the offspring of Merelles and Petreia.

The moves of the pieces and pawns in modern chess appear so complicated, that at first view it would be thought hopeless to look to such a game as draughts for their origin. But an attentive analysis of the moves at chess reduces them to a very simple character, and it is not improbable that the moves of the pieces in a simpler and more ancient game, were similar in effect to the shortest move of the rook together with the shortest move of the bishop, and that these may now be taken as the type of the moves of all the pieces in the game of chess.

The knight's move may be immediately cited as an objection to this supposition. If we bear in mind only the shortest moves of the rook and bishop, and then examine the mode by which the squares of the chess-board are attached one to another, we shall see that they are connected either by an angle, which forms a path from square to square, by the contact of the diagonals,—or by a side, which forms a path from square to square between two parallels. The first of those movements belongs to the bishop, the second to the rook. Now the one of these movements seems to have been combined with the other, in order to give a move to the knight, and the combination was of the simplest kind, viz., a compound of the shortest path of the bishop with the shortest path of the rook, or *vice versâ*; hence the path of the knight is always of the same dimensions. Geometrically, the knight's leap is always the hypotenuse of a right-angle triangle, of which the base equals twice the perpendicular, the latter being equal to the side of one square*.

* This ingenious theory of the origin of the knight's move is due to Teodoro Ciccolini, Marchese di Guardagrele, whose work, "Del Cavallo degli Scacchi," appeared at Paris a few years ago.

From the limited information that we have been able to collect on the origin of the moves at chess, we are led to suppose that, at an early period in the history of the game, the moves of some of the pieces were limited to a single square at a time; that by a subsequent privilege each player was allowed to make several moves at once before his antagonist moved; and that, in the present state of the game, whenever a move is made by certain pieces of more than one square at a time, it is to be deemed as the result of such privilege now lost and forgotten.

But this privilege is to a certain extent preserved in the Hindostanee game, at the beginning of which four or eight moves, as may be agreed upon, are played up on both sides. In this game also the two royal pawns and those of the two rooks are allowed to move two squares each at first, so long as their pieces remain at their squares. The other pawns move only one square at a time. Some of the peculiarities of the Hindostanee game are still preserved at Ströbeck. Mr. Lewis says, "The pieces being placed as usual, each party is obliged to play his king's rook's pawn, queen's rook's pawn, and queen's pawn two squares, and the queen to her third square." After this the other pawns can move but one square.

We are not aware of the precise powers of the pieces at the time of the introduction of chess into Europe; but we have abundant evidence to prove that they were very different to those exhibited on the modern chess-board. In the thirteenth and fourteenth centuries, the powers of the rook, the knight, and the pawn, were the same, as at present; but many remarkable peculiarities belonged to the other pieces, which we will state at some length.

1. THE SHAH, REY, or KING. The eastern name given to this piece was *Shah*, equivalent to our European word *Rey*, or *King*, and it is from this piece that the game derives its name. The original movement of the rey appears to have been extremely confined, he being incapacitated from moving, except when absolutely forced to do so by an adverse check: this may in some measure be accounted for by reflecting that, as the value of the king at this game is beyond calculation (since the instant he is mated the contest is decided), they were therefore the less willing to risk his person in the field. About the commencement of the thirteenth century, the rey was allowed the shortest move of the rook, and the reason why he was not allowed to move nor to take angularly, seems to be found in the taste that predominated in the twelfth and thirteenth cen-

turies of moralizing almost every subject, viz., that the king ought to take everything justly, and not in an oblique, i. e., indirect, manner. This restriction, however, was soon removed, and the rey had the power of moving and taking as well angularly as directly, but his range of action never extended beyond one square.

2. THE FERCE, or QUEEN. The name of this piece in Persian is *Pherz*, which signifies a wise and learned man, capable of giving counsel to the Shah. We have already stated that, on the introduction of chess into Europe, the word Ferce was by an easy mutation corrupted into Vierge, a virgin, and afterwards into Reyne, a queen, though the old term *Ferce* still continued to be used, and the piece retained its originally limited movements of one square at a time, and that angularly, and never directly. The substitution of a female at this game, instead of the vizier of the Orientals, has been thus ingeniously explained:—"Men are soon persuaded that the picture of human life, under which they represented chess, would be very imperfect without a woman; that sex plays too important a part not to have a place in the game; and hence they changed the minister into a queen, the similarity of the words Fierce and Vierge facilitating the change." The gallantry natural to an age of chivalry and politeness, subsequently converted the Ferce from the least considerable of the chess-pieces to the most powerful in the game; but this gallantry introduced that strange anomaly into the game which destroyed its military character: a pawn or foot-soldier having pierced through the enemy's battalions, was rewarded for his valour by promotion to the rank of vizier, minister of state, or general; but it is absurd to make the pawn change his sex, and from a foot-soldier become a queen. This point is quite sufficient to prove that the second piece at chess has been improperly named Virgin, or Queen. The ancient writers on the game, to get rid of this anomaly, endeavour to insinuate that such pawns as are made ferces, were always females; but they explain this so very awkwardly that the point is left precisely where it is taken up. Thus in an early MS. quoted by Mr. Lake Allen, the following lines occur in French:—

Le damoiseles me vnt requis.
Ke lour guy ne seyt oblia.
E pur lamour qe a eus ay.
Lour guy en ceste esc't mettray.
Seynnoures li pou' ces mest ays.
Signefient meschines de pris.

The damsels have requested me,
That their game be not forgotten.
And for the esteem that I bear to them
I will here describe their game.
My lords, the pawns, as I think,
Signify ladies of value;

Kar reynes faimes de pounes.
 E du'kes fierces les appellomes.
 E pur ceo damoyseles signeif'nt
 Non pas garconnes cu'les vnes d'i'nt
 Kar si li pou' males estoyt.
 James femeles ne deuedroyt.

For pawns which become queens,
 Them we call Fierces;
 And because they signify damsels,
 They are not boys as some say,
 For if the pawns were males,
 They would never become females.

By means of such reasoning as this the author concludes,

E pur ceo ke ceste guy ou pou'.
 Le guy de damoiseles appellom.

And because this is a game with PAWNS,
 The game of DAMSELS we call it.

3. THE ALFYN, or BISHOP. We have already spoken of the mutations to which the phil, or elephant (the Eastern name of this piece), has been subject in Europe. It was evidently as much at variance with the character of the game for us to name this piece the Bishop, as for the French to call it the Fool.

In the thirteenth century the alfyn had the diagonal move of our bishop restricted in its range of action to the third square from which it stood. So that, in order to capture an adverse piece, it was necessary that the alfyn should be distant from it one clear square: thus, suppose a white alfyn to be on the fourth square of his rey, he could then capture any pawn or piece standing, 1, on the adverse rey's chivalier's *third* square; 2, reyne's alfyn's *third* square; 3, his own rey's chivalier's *second* square; and 4, his reyne's alfyn's *second* square. But as he was always incapacitated from moving to a greater or less number of squares, no piece could be either captured or considered *en prise*, if situated close to it, or removed at a greater distance than the *third* square. As a compensation for so confined an action on the board, the alfyn was allowed the vaulting power of the chivalier. Thus, if a white alfyn be on his rey's fourth square, a black or white rok on the adverse reyne's fourth square, and a black poun on his reyne's alfyn's third square, the white alfyn could capture the black poun, notwithstanding the interposition of the rok. The subsequent extension of the range of action of the alfyn deprived him, in the course of time, of this vaulting motion.

4. The Asp or Horseman, Chivalier or Knight. 5. The Ruch, Ruk, Roc, or Rook, that is, the camel or dromedary. 6. The Beidak, Poun, Pawn, or Foot-soldier. The powers of moving and other prerogatives of these pieces have not varied since the introduction of the game into Europe. We need only remark, that to represent the swiftest piece on the board (as the roc was at one time), by a castle, is another strange anomaly in the game.

By referring to Caxton's *Treatise on Chess*, published in 1474, we find that the powers of some of the pieces had at that time become remarkably changed. The king, for his first move, was allowed to leap over the pawns, and pass to any one of the five squares, viz.: king's knight's third, king's bishop's third, king's third, queen's third, and queen's bishop's third. Two out of these five moves are peculiar to the knight, and the other three are not recognised in modern chess. These two knight's moves were not permitted to the queen, "because it is not fitting ne convenient thing for a woman to go to battle, for the fragility and feebleness of her." The queen's first move could be made to her third square, to her knight's third, or to the king's bishop's third. After the king and queen had each been moved once, their moves were restricted to one square at a time: the former having the shortest move of the rook, and the latter the shortest move of the bishop.

The bishop had a prescribed move of two diagonal squares at once, as before noticed; one effect of this move being, as Caxton says, "that the alphin goeth in six draughts all the chequer round about, and that he cometh again into his own place."

The limited power of the king is ingeniously explained by reference to the power of the rook: "Forasmuch as the king holdeth the dignity above all other, therefore, it appertaineth not that he absent himself long, ne withdraw him far by space of time from the master seat of his kingdom." The restricted power of the queen in this early state of the game is explained on the ground that "the king and queen be conjoined together by marriage, and be one thing, as one flesh and blood." It will be remembered that, at this time, the rooks were the most powerful pieces; but—"Forasmuch as they be vicars, lieutenants, or commissioners of the king, their authority is of none effect before they issue out: for as long as they be within the palace of the king, so long may they not use ne execute their commission. But anon, as they issue they may use their authority. And ye shall understand that their authority is great, for they represent the person of the king, and therefore, when the tablier is wide, they may run all the tablier. In likewise as they go through the kingdom, and they may go as well white as black, as well on the right side and left, as forwards as backwards, and as far may they run as they find the tablier void, whether it be of his adversarie's as of his own fellowship. And when the rook is in the middle of the tablier, he may go which way he will, into four right lines on every side; and it is to wit that *he may in no wise go*

cornerwise, but alway right forth. Wherefore all the subjects of the king, as well good as evil, ought to know by their moving that the authority of the vicars and commissioners ought to be very true, righteous, and just."

The powers of the knight and pawn seem to have been the same as in modern chess. When a pawn, however, arrived at the adversary's royal line, its promotion was modified by the singular powers of the queen. If the pawn reached the royal line on a black square, it then had the power of a queen placed on a black square, viz., to move on the black squares diagonally, and one square at a time. If the pawn became a queen on a white square, then it could move only on the white diagonals one square at a time.

Our information does not allow us to trace the progress of the game from the time of Caxton, so as to show the gradual steps by which the pieces became invested with their present powers. But we have said enough to show that chess, like all other human inventions, has been subject to progressive change and improvement; for, notwithstanding the many anomalies in the modern game, its character is far more scientific and valuable than the game of the thirteenth, fourteenth, and fifteenth centuries. The powers of the pieces, as they at present exist, may be accounted for on very simple principles, if we are allowed to take the bishop and rook as types of all the rest. The diagonal move of the bishop seems to have been borrowed from the ancient game of *merelles* (to which draughts may also be traced,) and the move of the rook may similarly owe its origin to the *πτερεία*, or game of pebbles. Now, granting this to be the case, we arrive at a very remarkable result by comparing the powers of the king, the queen, the knight, and the pawn, with those of the rook and the bishop.

1. The king may make the shortest rook's move, *or* the shortest bishop's move; *but not both at once*.

2. The queen may make an optional rook's move, *or* an optional bishop's move; *but not both at once*.

3. The knight may make the shortest rook's move, *and* the shortest bishop's move, *both at once*.

4. The pawn may make the shortest rook's move forward, when it does not capture; *and* the shortest bishop's move forward, when it does capture.

We are disposed, therefore, to think it probable that the moves of the bishop and rook were derived from some game or games more ancient than chess, and that by certain simple extensions, modifications, or combinations of the moves of these two pieces were derived the moves of the other pieces in the game of chess.

CHAPTER IV.

CHESS-WRITERS, AND CHESS-PLAYERS.

Chess at Bagdad in the ninth century—Anecdote of Charlemagne—Chess played blindfold in the tenth century—Chess among the Danes—William the Conqueror and his sons—Anecdotes—Notice of the first regular treatise on Chess, by Cesolis—The Morality of Chess—Caxton's translation of Cesolis—The second edition—Treatises of Vicent, Lucena, and Damiano—Vida's poem on Chess—Ruy Lopez—Leonardo—John Frederick, elector of Saxony—Paolo Boi—Chess cultivated by Catherine de Medicis, Queen Elizabeth, and James I.—Middleton's Comedy—Gianutio—Salvio—Carrera—Gustavus Selenus—The village of Ströbeck—Greco—"The famous game of Chess-play"—Bertin—Cunningham—Stamma—Philidor—Ercole del Rio, the Anonymous Modenese—Ponziani—Anecdote of the Duke de Nivernois.

THE knowledge of the game of chess has been extensively diffused for many centuries past, as may be seen by the numerous manuscripts and printed treatises which have appeared on the subject. The latter have been written in, or translated into, nearly all the European languages, and several of the Oriental ones; and it may perhaps prove interesting to such of our readers as have not met with any notice of these works, to take a cursory glance at them, and at the players and modes of play they celebrate.

As early as the commencement of the ninth century, the game of chess was in such high repute in the East, that Al Amin, Khalif of Bagdad, is said to have commanded the different provinces of his empire to send to his court all such persons as were the most expert at chess, to whom he allowed pensions, and passed the most considerable part of his time among them. On one occasion, when he was playing at chess with his freed-man Kuthar, without the least apprehension of impending danger, Al Mamûn's forces pushed the siege of Bagdad with so much vigour, that the city was upon the point of being carried by assault. On being warned of his danger, Al Almin cried out, "Let me alone! for I see check-mate against Kuthar." This anecdote is quoted by Dr. Hyde from an Arabic history of the Saracens. At this period (about the year 808), chess was not unknown to the monarchs of the West. Charlemagne is represented, in the curious and ancient French romance called *Guerin de Montglave*, as being exceedingly fond of the game. This romance has been already alluded to (ante, page 25), and the anecdote referred to is as follows:—"I bet," said the emperor to the hero of the tale, "that

you would not play your expectations against me at chess, unless I were to propose some very high stake." "Done," replied Guerin, "I will play, provided only you bet against me your kingdom of France." "Very good, let us see," said Charlemagne, who fancied himself to be strong at chess. They play forthwith; Charlemagne loses his kingdom, but laughs the matter off as a joke. Guerin, however, is not disposed to view it in this light, and swears by St. Martin and all the Saints of Aquitaine that he must receive some compensation. The emperor then gives him permission to conquer Montglave (Lyon) from the Saracens, and surrenders to Guerin all his right in that city.

Other romances of that period contain notices of the game of chess, and it is in fabulous histories that we get the first mention among western authors of this celebrated amusement. There is nothing to induce the supposition that at this time, the European players had attained any great degree of skill at chess; but we find mention made of a player at Tripoli, in Syria, who in the year 970 was famed for going through the game blind-fold. This man, Jusuph Tchelebi by name, was accustomed to use very large chessmen, and to play not by naming the moves, but by feeling the men, and placing them on the squares or removing them from the board as occasion required. At the period we are now speaking of, the chess-table seems often to have been the scene of fierce dispute, and violent anger. Two or three fatal affrays are represented by the French romancers to have taken place, in consequence of the termination of a game of chess; and though we are prepared for highly-coloured pictures in works of this description, there is no doubt but that some measure of truth is to be found in such recitals, and that they had their foundation in the customs of the times. In a book published at Stockholm in the Icelandic language, King Canute, so celebrated for his wisdom, is described as resenting very deeply a provocation received at chess. The passage runs thus:—

"As King Canute and Earl Ulf were playing at chess, the king made a false move, in consequence of which the earl took one of his knights; but the king would not allow this, and replacing the piece, insisted on his playing differently. The earl waxed angry, overturned the chess-board, and was going away, when the king called after him, saying 'Ulf, thou coward, dost thou flee?' The earl returned to the door, and said, 'You would have taken a longer flight in the river Helga, had I not run to your assistance when the Swedes beat you like a dog. you did not then call me Ulf the

coward.' The earl then retired, and the next morning the king ordered him to be killed."

Of the fondness of the Danes for chess and dice we have an instance in the fact that when Bishop Etheric came to Canute the Great on important business, and entered the royal presence at midnight, he found the king and his courtiers busily engaged at these games, even at an hour which in those early times must have been considered a most unseasonable one for the purposes of amusement.

In an old book, called the *Anatomy of Melancholy*, where chess is recommended as "a good and wittie exercise of the minde for some kinde of men; but too troublesome, too full of anxiety," and "all but as bad as study" to others, it is given as an illustration of its tendency to promote a testy choleric feeling in him that loseth the mate, that "William the Conqueror in his younger years while playing at chess with the prince of France, lost a mate, and was so provoked thereat, that he knocked the chess-board about his adversary's pate, which was a cause afterwards of much enmity between them." The chess contest seems to have been afterwards carried on in much the same spirit between their sons, for we find that towards the close of William's reign (1087), he appointed his two sons, Robert and Henry, joint governors of Normandy, and these going together to visit the French king, were entertained with a variety of sports. Henry played with the Dauphin (Louis le Gros), at chess, and won a considerable sum of money of him, which so much irritated Louis that he threw the chess-men at Henry's head, using at the same time offensive language towards him. Henry retaliated with blows; and the quarrel, it is said, reached such a height, that but for the interference of the Prince Robert it might have terminated fatally. John of Salisbury relates that in a battle between the French and English in 1117, an English knight seizing the bridle of Louis le Gros, and crying out, "The king's taken" Louis struck him to the ground with his sword, saying "Ne scais tu pas qu'aux échecs on ne prend pas le roy?" "Dost thou not know that at chess the king is never taken?"

We now approach the period when the first regular treatise on chess made its appearance. This was the work of Jacobus de Cœsolis, or Cesolis, presumed to have been written before the year 1200. Verci says that the original work was composed either in Latin or in French, and that the Latin manuscript is still preserved in the University of Padua. Two manuscript copies of this work are preserved in the British Museum. The first is entitled *Liber moralis*

de Ludor Scaccor, and it is a quarto of fifty leaves of parchment, twenty-nine lines on a page. The first page has a miniature border, in gold and colours, representing flowers, a peacock, and other birds, with two angels. The first letter, which is a Gothic M of about an inch square, is ornamented with a king playing at chess with a monk. The colours are vivid and the drawing is good; eleven more capitals are embellished with flourishes in gold, and the writing is neat and well-preserved. The other copy is written on paper, and unornamented. The work of Cesolis was translated into English by William Caxton, in 1474, but previous to that time there had appeared a curious manuscript of which we must first take account. It was called *A Morality on Chess*, and was ascribed to Pope Innocent III., but seems to have been written by an English monk named Innocent, about the year 1400. As it is not without its merits, and boldly points out the abuses which creep into the highest offices, we give it at full length; referring, however, to the description already given of the powers of the king, queen, and bishop in the ancient game. (See ante, pages 48, 49, 50.)

"This whole world is nearly like a chess-board, of which the points are alternately white and black, figuring the double state of life and death, grace and sin.

"The families of this chess-board are like the men of this world; they all come out of one bag, and are placed in different stations in life. They have different appellations: one is called king, another queen, the third rook, the fourth knight, the fifth alphin (bishop), the sixth pawn.

"The condition of the game is, that one piece takes another; and when the game is finished, they are all deposited together, like man in the same place. Neither is there any difference between the king and the poor pawn: for it often happens that when the pieces are thrown promiscuously into the bag, the king lies at the bottom; as some of the great will find themselves after their transit from this world to the next.

"In this game the king goes into all the circumjacent places and takes everything in a direct line, which is a sign that the king must never omit doing justice to all uprightly, for in whatever manner a king acts, it is reputed just, and what pleases the sovereign has the force of law.

"The queen, whom we call *Fers*, goes and takes in an oblique line; because women being of an avaricious nature, take whatever they can; and often, being without merit or grace, are guilty of rapine and injustice.

"The rook is a judge who perambulates the whole land in a straight line, and should not take anything in an oblique manner, by bribery or corruption, nor spare any one; else they verify the saying of Amos, 'Ye have turned justice into gall, and the fruit of righteousness into hemlock.'

"But the knight in taking, goes one point directly, and then takes an oblique circuit, in sign that knights and lords of the land may justly take the rents due to them, and their just fines from those who have forfeited them, according to the exigence of the case. Their third point being oblique applies to knights and lords when they unjustly exact.

"The poor pawn goes directly forward in his simplicity; but whenever he will take he does so obliquely. Thus man, while he is poor and contented, keeps within compass and lives honestly; but in search of temporal honours he fawns, cringes, and forswears himself, and thus goes obliquely till he gains a superior degree on the chess-board of the world. When the pawn attains the utmost in his power, he changes to *Fers*, and in like manner humble poverty becomes rich and insolent.

"The alphins are the various prelates of the church; pope, archbishop, and their subordinate bishops, who rise to their sees not so much by divine inspiration as by royal power, interest, entreaties, and ready money. These alphins move and take obliquely three points, for the minds of too many prelates are perverted by love, hatred, or bribery, not to reprehend the guilty or bark against the vicious, but rather to absolve them from their sins; so that those who should have extirpated vice are, in consequence of their own covetousness, become promoters of vice and advocates of the devil.

"In this chess game the devil says 'check,' whenever he insults and strikes one with his dart of sin; and if he that is thus struck cannot immediately deliver himself, the devil resuming the move, says to him 'mate,' carrying his soul along with him to prison, from which neither love nor money can deliver him, for from hell there is no redemption. And as huntsmen have various hounds for taking various beasts, so the devil and the world have different vices, which differently entangle mankind, for all that is in this world is lust of the flesh, lust of the eyes, or proud living."

We now return to notice the treatise on chess, by *Jacobus de Cesolis*, which appeared about the year 1200. This *Cesolis* (whose name, we may observe, is spelt in upwards of twenty different ways) is said to have been a native of the village of Cessoles, near the frontiers of Picardy and

Champagne. His manuscript was translated into German verse by *Conrad Ammenhusen*, a monk of Stettin, in 1337. After the invention of printing, the work of Cesolis went through many editions and translations: editions in Latin, German, Dutch, French, Italian, and English, appeared within a short period of each other. The English translation, by William Caxton, printed in 1474, is a small folio of 144 pages, dedicated "to the right noble, right excellent, and vertuous Prince George, Duc of Clarence, Erle of Warwyk and of Salisburie, grete Chamberlayn of Englonde, and leutenant of Ireland, oldest broder of Kynge Edward (IV.)" It begins thus:—"I have put me indeavour to translate a lityll book, late comen in to myn handes, out of frensh in to englishe, in which I find thauctorites, dictes, and stories of auncient doctours, philosophes, poetes, and of other wyse men which been recounted, and applied unto chesse."

This translation of Caxton's is the more interesting on account of its being the second book ever printed in England, and the first in which metal types were employed. The forms and names of the chess-pieces, as given by Cesolis, are as follows:—The king sits on his throne, with a crown on his head, a sceptre in his right hand, and a globe in his left. The queen on a chair, with a mantle of ermine. The alfin, or bishop, is represented as a lawyer, seated, with a book outspread on his knees; and the distinction is drawn that he on the white square is for civil, and he on the black square for criminal cases. The knights are on horseback, in full armour. The rooks, legates, or vicars, are men on horseback, quite unarmed. The description of the pawns is, however, the most remarkable, on account of the variety in their form, and in the offices assigned to them. The king's pawn has a pair of scales in his right hand, in his left a measuring wand, and a purse hanging at his waist-band. The queen's pawn is a man seated in his arm-chair, with a book in one hand, a vial in the other, and various surgical instruments stuck in his girdle. This personage represents a physician, who, to be perfect, ought, according to our author, to be a grammarian, logician, rhetorician, astrologer, arithmetician, geometrician, and musician. The king's bishop's pawn is a man with a pair of shears in one hand, a knife in the other, an inkhorn at his button-hole, and a pen behind his ear. The queen's bishop's pawn is a man standing at his own door, with a glass of wine in one hand, a loaf in the other, and a bunch of keys at his girdle. The king's knight's pawn is a smith with hammer and trowel. The queen's knight's pawn carries keys, and com-



THE ALPHYNE, OR BISHOP. FROM CAXTON'S *Game at Chesse*.

passes, and an open purse. The king's rook's pawn is a husbandman, with bill-hook in hand, and a pruning-knife at his girdle. The queen's rook's pawn, with dishevelled hair, and in rags, displays four dice in one hand, and a crust of bread in the other, a bag being suspended from his shoulder. All these pawns are defined by Caxton to represent the following description of persons:—

Labourers, and tilinge of the erthe.
 Smythis, and other werkes in yron and metall.
 Drapers, and makers of cloth and notaries.
 Marchantes and chaungers.
 Phisycyens and cirugiens, and apotecaries.
 Taverners and hostelers.
 Gardes of the cities and tollers and customers.
 Ribauldes, players at dyse, and the messengers.

The second edition of *The Game and Playe of the Chesse* (such was the title of Caxton's book) appeared in 1490. It is decorated with seventeen prints, and has a curious preface, which, with the concluding paragraph of the work, also written by Caxton, we now lay before our readers :—

“The holy appostle and doctour of the peple, Saynt Poule, sayth in his epystle, Alle that is wryten is wryten unto our doctryne, and for our servying. Wherefore many noble clerkes have endevoyred them to wryte and compyle many notable werkys and historyes to the ende that it myght come to the knowledge and understanding of suche as ben ygnoraunt, of which the nombre is infenye, and accordyng to the same saith Salamon that the nombre of foles is infenye, and emong alle other good werkys it is a werke of ryght special recomandacion to enforme, and to late understonde wysedom and vertue unto them that be not lernyd, ne can not dyscerne wysedom fro folye. Thene emonge whom there was an excellent doctour of dyvynyte in the royaume of fraunce of the ordre of thospytal of saynt iohns of iherusalem whiche entended the same and hath made a book of chesse moralysed, which at such time as i was resident in Brudgys in the counte of flaunders cam into my handes, which whan i had redde and overseen, me semed ful necessarye for to be had in englische, and in eschewing of ydlenes. And to thende that some which have not seen it ne understonde frenssh ne latyn, i delybered in myself to translate it into our maternal tonge, and when i had acheyved the said translacion i did doo sett in emprynte a certyn nombre of theym, which anone were despesshed and solde. Wherefore by cause this said boke is full of holsom wysedom and requysyte unto every estate and degree, i have purposed to emprynte it shewing therfore the figures of such persones as longen to the playe, in whom al astates and degrees ben comprysed, besechen al them that this litel werke shall see, here, or rede, to have me for excused for the rude and symple makyng and reducyng into our englysshe, and whereas is defaute to correcte and amende and in so doying they shal deserve meryte and thanke, and i shal pray for them, that god of his grete mercy shal rewarde them in his everlastyng blisse in heven, to the whiche he brynge us, that wyth his precious blood redemed us Amen.”

The closing paragraph is as follows :—

“And a man that lyveth in this worlde without vertues liveth not as a man, but as a beste. Thenne let euery man of what condycion he be that redyth, or herith this book redde, take thereby ensauple to amende hym. Explicit per Caxton.”

The work of Cesolis, though it went through so many editions and translations, gave no rules for the playing of the game. This deficiency was soon after supplied in the treatises of Vicent and of Lucena (both ascribed to the year 1495), but more completely by that of Damiano, a Portuguese, in 1512. The latter work was originally written in Spanish and Italian; it contains a few of the methods of opening the game, and also notices games in which the odds of the pawn is given; but about five-sixths of this small volume are occupied with "chess problems," many of which occur in the work of Lucena. It is probable that neither of these writers ever claimed the invention of the problems which they published, but merely gave them to the world as a collection of the best problems then extant. Indeed in point of beauty, skill, and interest, Damiano's collection has never been surpassed. It was twice reprinted (1606 and 1618), under the direction of Antonio Porto, who unjustly prefixed his own name as the author.

In 1527, Mark Jerome Vida, of Cremona, bishop of Alba, published a Latin poem on chess, called *Scacchia Ludus*, which has gone through many editions in Latin, Italian, French, and English. Mr. Walker enumerates not fewer than twenty-four new editions, or reprints of this work in Latin, eleven in Italian, five in French, and several in English. Pope notices this author in his *Essay on Criticism*:—

Immortal Vida, on whose honoured brow,
The poet's bays, and critic's ivy grow.

And Warton, in his *Essay on Pope*, speaks of Vida's poem in the following terms:—"It was a happy choice to write a poem on chess; nor is the execution less happy. The various stratagems and manifold intricacies of this ingenious game, so difficult to be described in Latin, are here expressed with the greatest perspicuity and elegance, so that, perhaps, the game might be learned from this description." That this poem was valued and admired by contemporary authors is plain from the language of Pasquier, who wrote in 1560, and thus speaks:—"Jerom Vida represented this fine game of chess in the form of a battle, and his Latin verses are in the true spirit of Virgil." Specimens of the various English versifications of this work are given by Twiss, but they do not appear to us sufficiently interesting for insertion here.

In 1561 appeared, in Spanish, the "Book of the liberal Invention and Art of the Game of Chess, by Ruy Lopez de Sigura, clerk, inhabitant of the town of Cafrá. Directed to

the illustrious lord, Don Garca de Toledo." This work is said to have added little to the knowledge of chess; and the author, while censuring Damiano, and speaking contemptuously likewise of all the Italian players, was himself guilty of many errors, which were still further increased by his translator and printer. A few years after the publication of this book, the vanity of the author met with a severe check in the defeat he suffered in the presence of Philip II., king of Spain, as the following anecdote will show:—A young man of Cutri, in Calabria, named Leonardo, went to Rome, during the pontificate of Gregory XIII., to study the law; but gave his attention much more to the study of chess, in which game he became so skilful, that though very young, and therefore called *Il Puttino*, the boy, he soon conquered all the best players. Ruy Lopez, who was an ecclesiastic, and at that time considered the first chess-player in Europe, came to Rome at this time, to solicit the Pope for a benefice which had then become vacant at the court of Philip II. of Spain. Having heard of the young Leonardo's fame, he sought his acquaintance, and conquered him two following days; which vexed Leonardo so much that he immediately went to Naples, and devoted himself to the study and practice of chess for the space of two years. Returning from thence to his native place, he learned that his brother had been taken by corsairs, and chained to the oar. Leonardo set out to ransom him, and agreed with the reis or captain of the galley on the price of his dismissal; which was to be two hundred crowns. Finding that the captain understood chess, Leonardo engaged him in play, and succeeded in winning from him the price agreed on for his brother's ransom, and two hundred crowns besides. With this he returned to Naples; from thence he sailed to Genoa, Marseilles, and Barcelona, playing with and conquering all he met; and then travelled to Madrid, where he soon revenged himself on his old antagonist, Ruy Lopez, by beating him at chess in the presence of the king. On this occasion, Philip presented Leonardo with a thousand crowns, besides jewels, furs, &c. The victor then went to Lisbon, where success and honours likewise attended him, and where he received the title of knight-errant. On revisiting Calabria, at a subsequent period, he was poisoned by some envious person in the palace of Prince Bisignano, and died in the forty-sixth year of his age. Such are some of the particulars of the life of Leonardo of Cutri, as given in the work *Il Puttino*, published by Salvio, of Naples, of whose reputation as a master of chess we shall speak in due order.

About the middle of the sixteenth century many excellent players of the game, and several chess authors flourished. Among the former was no less a personage than John Frederick, elector of Saxony, who in 1547 was taken prisoner by the Emperor Charles the Fifth, and condemned to suffer death by being beheaded. Dr. Robertson, the historian of Charles the Fifth, says:—"This decree was intimated to the elector while amusing himself in playing at chess with Ernest of Brunswick, his fellow-prisoner. He paused for a moment, though without discovering any symptom either of surprise or terror; and after taking notice of the irregularity as well as injustice of the emperor's proceedings,—'It is easy,' continued he, 'to comprehend his scheme. I must die because Wittemberg will not surrender; and I shall lay down my life with pleasure, if, by that sacrifice, I can preserve the dignity of my house, and transmit to my posterity the inheritance which belongs to them. Would to God that this sentence may not affect my wife and children more than it intimidates me, and that they, for the sake of adding a few days to a life already too long, may not renounce honours and territories, which they were born to possess.' He then turned to his antagonist, whom he challenged to continue the game. He played with his usual attention and ingenuity, and having beat Ernest, expressed all the satisfaction which is commonly felt on gaining such victories. After this he withdrew to his own apartment, that he might employ the rest of his time in such religious exercises as were proper in his situation."

He was not, however, put to death, for in 1552, "before Charles left Inspruck, he withdrew the guards placed on the degraded elector, whom, during five years he had carried about with him as a prisoner, and set him entirely at liberty."

Paolo Boi, a Sicilian, of the city of Syracuse, is one of the most distinguished chess-players of this time. The best account of him is contained in Carrera's elaborate *Treatise on Chess* (of which we shall presently speak), and it is from Mr. Lewis's translation of that rare work that we gather the substance of the following narrative. Paolo Boi was born of a rich and good family, and when a boy displayed great quickness of apprehension, so that he made considerable progress in literature at an early age. It was soon discovered that he had a wonderful talent for the game of chess, so that he could easily beat all the players of his native city. At this time the fame of the Spanish

players, and the honours and rewards bestowed on them by Philip the Second, who was exceedingly fond of the game, excited the emulation of the youth, and he resolved to go to Spain, but first travelled through Italy, trying his skill with the best players that country could afford. Amongst others he played with "Il Puttino," and had the honour of being considered his equal, so that the two were spoken of as the light and glory of the game of chess. Paolo became the favourite of many of the Italian princes, particularly of the Duke of Urbino, several of the cardinals, and even of Pope Pius the Fifth, who would have given him a considerable benefice if he would have become a priest, but this he declined. Paolo was nevertheless a rigid observer of the forms, and partook largely of the superstitions of the Romish church, as appears from the following circumstance. When at Venice he played with a person whose name is not recorded, and lost every game. Upon reflection, and after having examined the games with great care, he found that he ought to have won; and not being able to account for his want of success, he began to suspect his adversary of using some secret art, whereby he was prevented from seeing the moves. To counteract these evil arts, he therefore resolved to play again with his antagonist, and to arm himself for the encounter with a rosary, rich in the valuable relics of great saints, and also by previously receiving the sacrament. Having done this, he conquered his adversary, who, after his defeat, is said to have exclaimed, "Thine is more potent than mine."

At length Paolo arrived in Spain, where he played in the presence of Philip the Second, who gave him the revenue of certain offices in the city of Syracuse, of the value of five hundred scudi a year. Boi was a bold and daring character, and was very desirous of being employed in the service of the brother of the king, Don Giovanni d'Austria, on which account the king wrote a letter of recommendation in favour of Boi, from which we learn that Paolo had before served the king, though it is not stated on what occasion. The next notice we have of Boi's chess achievements is, that he played with some of the principal persons of the kingdom of Portugal, and won eight thousand scudi in one day. He also played with Sebastian, king of Portugal, who not only took delight in the game, but played it himself, and was reputed a good player. They often played three or four hours a day; and it is mentioned as an especial mark of the king's condescension, that once when the king was standing playing, and the Syracusan, (as was

his duty,) with one knee on a cushion, having played a long time, and being desirous of resting, the king assisted with his arm to raise him, that he might kneel on the other knee.

Thus honoured by kings, Paolo Boi was highly esteemed by many noblemen of Sicily, Rome, Naples, and other places, and munificently rewarded by them. He also went to Hungary, where he played with the Turks, who are particularly fond of the game, playing by memory when riding on horseback. Boi was in foreign countries during twenty years, so that in his own country he was supposed to be dead, for he unwillingly gave any account of himself. When he returned to Sicily he had no fixed place of residence, for he was often going from one city to another, either for his own pleasure, or to please some prince. On one of these occasions he met with his death, for when in Syracuse he was invited to Naples by the Princess of Stigliano, who, as well as her father, highly esteemed him. Three hundred scudi of gold were sent to him to defray his travelling expenses: but shortly after his arrival in that city he was seized with a complaint in his stomach, brought on by the exertion of hunting, and died in the year 1598, having attained his seventieth year. His body was interred in the church of St. Francesco di Paolo, his obsequies being sumptuously celebrated in the presence of Prince Stigliano, and other Neapolitan cavaliers. This is Carrera's account of his death, but Salvio says he was poisoned by his servant for the sake of the wealth he had acquired. The description of Boi's person and character are thus given by Carrera:—

“I knew him in my youth, when I was at the city of Palermo, in the year 1597; his hair was quite white, his form robust, his mind firm. He dressed very fashionably, like a young man, and was very capricious: nevertheless he had many good qualities: he was exemplary in his conduct,—was extremely liberal and munificent,—very charitable,—he attended mass every day, always giving alms to the priest that officiated, whoever he might be,—he confessed and took the sacrament frequently, and was very partial to religious persons. He never would allow any portrait to be taken of him, and the drawings of him that are now seen were made without his knowledge. He never would be persuaded, even in his old age, to fix his residence in his own country or elsewhere. In stature he was rather tall, well-proportioned, handsome, lively: eloquent in conversation, and gay and affable with every one. He left some

writings on the game of chess, which I have not seen. I have thought it proper to give a full account of such a man, that his name may be known to posterity."

It does not appear that the writings here referred to, were ever printed.

Catherine de Medicis is spoken of as being a chess-player, and Paolo Boi much wished for an opportunity of playing with her, but was disappointed. Queen Elizabeth also seems to have known something of the game, and on a particular occasion, when Sir Charles Blount (afterwards Lord Mountjoy) had distinguished himself at a tilting-match, she sent him as a present a richly enamelled chess-queen of gold. Her successor, James the First, may be likewise ranked among the royal chess-players, though he warns his son against the game, "because it is over-wise." This counsel does not seem to have been acted on, for we find a magnificent bag and elegant set of chessmen, which belonged to Charles the First, spoken of by Barrington as having been exhibited to the Society of Antiquaries.

During the sixteenth century many passages in contemporary writers seem to show that chess was practised more or less in England. A kind of comedy, by Middleton, on the game of chess, was frequently acted at the Globe theatre on Bankside. It was a sort of religious controversy, the game being played by a member of the Church of England, and another of the Church of Rome, the former, in the end, gaining the victory. The play was considered too political, and the author was committed to prison, from which, however, he obtained his release by the following petition to the king:—

A harmless game, coined only for delight,
 'Twas played betwixt the black house and the white;
 The white house won—yet still the black doth brag,
 They had the power to put me in the bag.
 Use but your royal hand; 'twill set me free,—
 'Tis but the moving of a man—that's me.

The year preceding Boi's death (1597) Horatio Gianutio published his *Treatise on Chess*, at Turin. This book is extremely rare, and does not appear to have been remarkable for merit. Dr. Alessandro Salvio's work, which was published in 1604, is far superior. Salvio was considered the most ingenious master of his time, and his openings of games are said to evince the fertility of his genius and his promptness at resource. "Unfortunately," says Sarratt, "most of his openings are of little use in countries where

the king is limited in his castling. Salvio, when he had the move, commonly castled in a manner which is not allowed in this kingdom, that is to say, he moved his king to his rook's square, and his rook to the king's square." Salvio's book, *Il Puttino*, contains a historical account of the game of chess, and of players, with upwards of sixty games.

Don Pietro Carrera, of Militello, in Sicily, was the next chess writer of importance. His work appeared in 1617, a quarto, of six hundred pages, containing an account of chess and chess-players, a description of the pieces, and a number of games. Among his rules or cautions for playing, the following are distinguished both by oddness and sagacity:—

"He who plays must not have his mind occupied elsewhere, perhaps in things of importance, because, without doubt, he will then be the loser.

"Whoever is to play an important game must avoid filling his belly with superfluous food, because fulness is contrary to speculation, and offuscates the sight, so that it is necessary he should observe strict sobriety. Those people are praiseworthy, who, previous to playing, clear their head by medicines which have the virtue of rendering the spirits pure and subtile, by which means they may enter into the consideration and acuteness of the moves, with the greater intension."

Carrera invented two new pieces, to be added to the eight original chess-men. That which he calls *Campione* was placed between the king's knight and castle: its move is both that of the castle and of the knight. The other, named *Centaur*, between the queen's knight and castle has the move of the bishop and knight united. Each of these pieces has its pawn, and, of course, the board must contain two more squares on each side, which will augment their number to eighty. This invention appears to have died with the inventor. Carrera was the author of works on divers other subjects, and is said to have been more versed in Sicilian antiquities than in chess. We may here quote a portion of his recommendatory chapter on chess; he says:—

"I do not deny that the time which is spent in playing, might be better spent in holy and praiseworthy works, but human weakness does not permit us to find ease in the constant practice of virtue; so we are easily inclined to pleasures, to vanities, and to vices; and in order not to be led into them and offend the Creator, we choose to apply ourselves to exercises of the body and mind. Whence, that

youth who employs himself at chess, though he may have played all day, will have gained thus much, that he has not played at dice, and that he has eschewed idleness, which abounds in sins. As to remaining with the eyes fixed on the chess-board, it not only does not cause fatigue, but, on the contrary, great delight, and those who imagine it tires the intellect, are greatly mistaken, the solace and food of our mind being speculation; for the truth of which I appeal to those, who, being passionately fond of study, remain for many hours without lifting their eyes off their books."

The year during which Carrera's *Treatise on Chess* appeared, was productive also of the work of Gustavus Selenus. This is a fictitious name adopted by the author, Augustus, duke of Brunswick-Lunenbergh. This work, which is a large quarto of 550 pages, was printed at Leipsig, in 1616. He appears to have been an indefatigable player: he has analysed with great perseverance and attention some of his favourite games; and he occasionally displays considerable skill in his deviations from the models laid down by other players. He strongly reproves several of Damiano's moves; but Sarratt is of opinion that the duke has committed the same mistake as Ruy Lopez in venturing to criticise a better player than himself.

A considerable portion of his work is occupied by a long and uninteresting description of the game called the Battle of Numbers, or Rhythmomachai. "It also contains," says Sarratt, "some futile attempts to improve the game of chess; and, among these, there is one which is as remarkable as it is ridiculous. It is extracted from a work (deservedly consigned to oblivion) written in German verse by James Mennels, and published at Costentz in 1507. Mennels has favoured the world with many situations in which check-mate is effected by a pawn: some of these present a ludicrous appearance; one party having *six*, and sometimes *seven queens*; but it must be observed, that this same Mennels has deemed it meet to deprive the queen of her horizontal and perpendicular powers: he allows her to move only in a diagonal direction; so that supposing the king to be on his own square, if the adversary's queen, properly supported, should take the king's bishop's pawn, giving check, the king by removing to his bishop's square, or to his own second square, will be secure from all danger."

Gustavus Selenus also mentions the method of playing the Courier game as practised at Ströbeck, a village situated between Halberstadt and Brunswick, at a distance of about six miles from the former place; and celebrated for some

centuries on account of its inhabitants being good chess-players.

The introduction of chess into this village, is due to the following circumstance:—Towards the end of the fifteenth century, a dignitary of the cathedral at Halberstadt was exiled to Ströbeck; and being deserted by his former friends, he became the more attached to the inhabitants of the village, who had received him so kindly that he was at a loss how to testify his gratitude. After much consideration he determined on teaching them the game of chess. He did so, and was delighted to find that they became partial to it, and made great progress in it. He soon felt amply rewarded for the trouble he had taken, for not only did they become proficient in the game, but it afforded him many opportunities of improving their morals and behaviour, which improvement became apparent in their intercourse with their neighbours. After some time, the exile was honourably recalled to his cathedral, and eventually became Bishop of Halberstadt. His prosperity did not make him forget his village friends—his Ströbeck, as he used to say—but on the contrary, he often went there and conferred many benefits on the community, amongst which he founded a free-school. A special injunction was laid on the masters of this school, to instruct all their pupils in chess, and to distribute prizes (consisting of chess-boards and sets of pieces) at the end of every year, to the best players. In thus encouraging the game of chess, the worthy bishop had a higher object than mere amusement: he saw that by encouraging a game which draws so largely on the mental powers, his villagers would not be attracted by games of chance, nor injured by the vices and dissipations which accompany them. His object was happily gained; and we cannot but express a hope that ere long, the study of chess will be considered a necessary part of education, and, as such, introduced universally into schools of every description. It would be indeed delightful to see the same effect produced in our villages by the introduction of this game, as was witnessed at Ströbeck. The villagers devoted most of their leisure time to chess: the knowledge of the game became hereditary: mothers taught it to their daughters; fathers to their sons; the old men bequeathed the paternal chess-board to their children; there was an innocent emulation among families, each trying to surpass the other. The fame of Ströbeck extended throughout Germany, and many a chess player visited it to try his skill. It is said that the villagers generally proved victorious.

After a time the evil custom of playing for money was introduced—the villagers grew vain of their skill, and wanted such a lesson as was given to them by the celebrated Silberschmidt, who visited them as a stranger, and agreed to play a match for a considerable sum of money. He vanquished their champion elect, and the villagers paid the money, but would not grant a certificate required by the conqueror attesting their defeat. "Take the gold," said they, "but leave us our glory." "Good people," replied Silberschmidt, "the money I have won from you I give to your poor and to your school; but on one condition, namely—you must swear that you will never more play for money. The noble science of chess carries its interest in itself; a single game won, is a treasure of satisfaction to the winner." The villagers took the oath, gave the certificate, distributed the money as was proposed, and never again staked anything but their skill on the chess-board.

Mr. Lewis visited this interesting village in 1831. He describes it as lying in a hollow about a mile from the high road, and containing about one hundred and twenty houses. Mr. Lewis walked to the village and introduced himself to the resident clergyman, whom he found an obliging and well-educated man: the inhabitants were then in the fields gathering in the harvest, but a subsequent day was named for a trial of skill. "He informed me," says Mr. Lewis, "that the game is still much played there, and that they have several strong players; though himself no player of the game, yet he is so persuaded of the advantage of cultivating it, that he encourages the children who attend the school, to practise it at proper times, and has succeeded in obtaining the grant of a small sum annually from the community, for the purchase of six chess-boards and men to be given to the best six players among the scholars, the number of whom amounts to forty-eight; the method of ascertaining who are the best is, in the first instance, to have two sets of tickets, each numbered from one to twenty-four; these are drawn by the boys; then the two ones, two twos, &c., &c., play together; those who lose go out, and the remaining twenty-four draw numbers in a similar way, and so on, until only six winners remain, to whom the boards are given."

In part of the village public-house, Mr. Lewis observed the sign of a chess-board in the wall; it was rudely made up of stone: in the public room were hung up three boards,—one the common chess-board, and the others larger for the use of those who play the courier game.

At his next visit, Mr. Lewis called on the syndic of the village, who accompanied him to the public-house and showed him the old chess-board and men, which were kept carefully locked up. "The board is of large size, being above two feet square, including the border, which is about four inches broad; on the border is a representation of the village of Stropcke, (it is spelt thus,) but not in *bas relief*, according to Mr. Silberschmidt's account, but rather in rude mosaic; there appear to have been at that time three towers or steeples in the village, two only of which now remain, the third having been taken down, and the building converted into a saw mill. According to an inscription on the board, it appears to have been presented to the village by the Elector of Brandenburg, on the 13th of May, 1651; on the other side, the board is divided into ninety-six squares, (twelve by eight,) this is intended for the courier game, which is played with the usual chess-men, to which are added for each player, four pawns, two couriers, a man and a fool, which last two are now called state counsellors.

"The said elector also made them a present of two sets of chess-men, one of ivory, and the other of silver, half of which were gilt; the latter set is lost, having been lent to the dean and chapter at Halberstadt, who forgot to return them; this occurred so long since, that no one now living recollects having seen them: the ivory set is much too small for the board; the pieces are in tolerable preservation, and have nearly the same shape as those commonly played with; the upper part of the bishop, instead of being shaped like a mitre, has the form of a scoop. They have only two works on chess, one of them an imperfect copy of Gustavus Selenus, the other Koch's *Codex der Schachspielkunst*, in two volumes; the former they have had a long time; the latter was presented to them some years since by their present worthy pastor."

Mr. Lewis played three games of chess with one of the villagers of Ströbeck, and won them all. He considered his antagonist a weak player; and, from what fell in course of conversation, doubted whether there are any players in Ströbeck to whom a first-rate player could not give a knight.

One of the most distinguished players that we have next to notice in the order of time is Gioachino Greco, commonly called the Calabrian, from Calabria, the place of his birth. He was of very low extraction; but having accidentally learned the game of chess, he improved so rapidly, that Don Mariano Marano, a celebrated player, being informed of his aptitude for chess, received him into his house, and

treated him as one of his family; and under his tuition, Greco soon improved so much as nearly to equal his master. Bayle speaks of him in these terms:—"Greco played at chess so skilfully that it cannot be thought strange that I consecrate to him a little article. All those who excel in their profession to a certain degree, deserve that distinction. This player did not find his match anywhere. He went to all the courts in Europe, and signalized himself there at chess in a most surprising manner. He found famous players at the court of France, such as the Duke of Nemours, M. Arnaud, Chaumont, and La Salle; but though they pretended to know more than others, none of them were able to play with him, nor could they cope with him altogether. He was at chess a bravo, who sought in all countries some famous knight with whom he might fight and break a lance, and he found none whom he did not overcome."

Mr. Lewis (whose edition of Greco is the best) thinks this is certainly an exaggerated account of Greco's skill; but his work exhibits so much skill and ingenuity, and abounds with so many brilliant and instructive situations, that we know of no more fascinating work for the student in chess. "It does not often happen," says Mr. Lewis, "that Greco's method of attacking can be much improved, for in that part of the game he is eminently skilful, but the like praise cannot be given to his system of defence; it must, indeed, be evident that, as most of his games are won by brilliant moves, the defence is necessarily imperfect."

There have been many editions of Greco's work. The first English edition was published in London, by Herrington, in 1656, and is very imperfect. In 1750 appeared an edition, "so contrived that any person may learn to play in a few days without any further assistance." On this assurance Mr. Lewis very properly remarks:—"Let not any one be led, by this promising title, to suppose that so difficult a game as chess is to be learned in a few days; considerable practice is necessary to form even a moderate player, but to become a first-rate player, genius and much study are indispensable requisites."

Greco died in the East Indies at an advanced age, and bequeathed all his property to the Jesuits.

In 1672 was published "The Famous Game of Chesse-Play, being a princely exercise, whereby the reader may profit more, by reading of this small book than by playing of a thousand mates." The author of this book, one Arthur Saul, introduces some doggrel verses, laudatory of his game:—

All you that at the famous game
 Of chesse desire to play,
 Come and peruse this little booke,
 Wherein is taught the way.
 The hidden slights to understand
 That no man yet hath shonne,
 Which other authors speak not of,
 And still remained unknown.
 Even all things that concern this game,
 And may thee excellent make,
 Therein was cause that me did move
 This paines to undertake.
 &c. &c. &c.

Among his rules and laws of the game is the following advice:—Doe not at no time that thou playest at this game (out of a conceit as I said, that anything becomes thee well), stand singing, whistling, knocking, or tinkering, whereby to disturbe the minde of thy adversary, and hinder his projects: neither keepe thou a calling on him to playe, or hastening of him thereunto, or a shewing of much dislike that hee playeth not fast enough; remembering with thyselfe, that besides that this is a silent game, when thy turne is to play, thou wilt take thy owne leasure; and that it is the royall law so to deal with another, as thyself wouldst be dealt withall.”

In the early part of the eighteenth century Captain Joseph Bertin obtained a distinguished rank among chess-players. He seems entitled to the merit of having invented the “three pawns’ gambit,” which being afterwards adopted by the celebrated player Cunningham, it was named by Philidor “the Cunningham gambit,” by which term it has been known; but, as Mr. Walker remarks, from its construction involving a sacrifice of three pawns, it is more correct to term it the *Three Pawns’ Gambit*. In 1735 Captain Bertin published a small work, entitled, “The noble Game of Chess: printed for the author, and sold only at Slaughter’s Coffee-house, in St. Martin’s Lane.” This work contains the laws, twenty-six games, and twelve endings. Among his rules, the author makes a remark which every chess-player will appreciate:—“I wish I could give rules to avoid oversights.”

Mr. Cunningham, the critic and editor of Horace, a gentleman of taste and learning, had moreover the reputation of being the first chess-player in Europe. His acquirements gained him the friendship of many distinguished persons. It is said that while Lord Sunderland and Mr. Cunningham were at the Hague, they frequently played at
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chess, and after continuing to play for some time, his lordship discovered that if either one before playing, was jolted in the carriage, in passing over the rough streets of the Hague, he was generally the loser. For this reason his lordship discontinued going to Cunningham, but for some time sent for him. Under this new arrangement Mr. Cunningham found to his no small astonishment, that he lost most of the games; and when the plan was at length revealed, he insisted that the visits should be reciprocated. This new arrangement is said to have restored the former ratio of success between them; but those who believe in this anecdote must think that the head of a chess-player, before he plays, must be moved as carefully as a bottle of old port before it be decanted.

During Mr. Cunningham's residence at the Hague, a German prince having heard of his great skill at chess, sent him an invitation to go and play on a certain day. Mr. Cunningham, who had acquired an European reputation in chess, did not choose to risk it against a stranger, and therefore asked Mr. Ogilvie, a Scottish gentleman in the Dutch service, to pay a visit to the prince as Mr. Cunningham's pupil. This was agreed to, and Mr. Ogilvie waited upon the prince with a note from Mr. Cunningham to the effect that he could not avail himself of the honour of accepting the prince's invitation for the hour named, but that he had sent one of his pupils to attend in his place, and in the event of his being beaten, Mr. Cunningham would himself attend, and play with the prince. Mr. Ogilvie beat the prince in every game; which so greatly mortified him, that thinking the master would vanquish him still more easily than the pupil, left the Hague on the following morning, without even waiting to see Mr. Cunningham.

This distinguished player died in his native country, Scotland, in 1732, more than eighty years of age.

The next player of eminence is Philippe Stamma, who styles himself "native of Aleppo in Syria, and interpreter of the Oriental languages to the King of Great Britain." He published at Paris in 1737 a small work containing a hundred situations or ends of games: many of these are very instructive, and ought to be known by every chess student: others, says Sarratt, there is every reason to believe, never occurred in the course of a game, and it may be doubted whether they could occur. We may add that the same remark also applies to many of the chess problems of our own day.

In an edition of this work in French, published by

Stamma at the Hague, in 1741, and dedicated to Lord Harrington, we find the following anecdote among the rules and cautions which he gives to the chess student:—

“Be very careful how you capture a piece which your adversary offers you for nothing; for he intends either to win one of your superior pieces, or to give you check-mate. This stratagem is frequently practised among good Arabian players. “It is related that a young man of this country, still under paternal authority, having learnt the game of chess, took so much pleasure in it that he neglected everything else. His father having often reprimanded him without effect, became at last so angry that he threatened one day to kill him. The son fell on his knees, demanded pardon, and stated that this game was more useful than his father seemed to think it; but that he would continue to play no more. After a moment’s reflection the father demanded the use of such a game, for he could see none except it were to encourage idleness. “My father,” replied the son, “this game teaches me many things that will be very useful to me during my future life. If for the good of my country I were required to go to the wars, this game teaches me how to fight with advantage. If I were on a journey, and robbers were to attack me, I should know better how to defend myself than one who has not acquired skill in this game.”

“‘Tell me how this is possible,’ said the father. ‘You must put me to the proof,’ responded the son. The father did so: he sent his son on a distant journey, with a large sum of money to buy merchandise.

“When the young man was on his road, the father sent four men after him to rob him. When the son found himself opposed to these robbers, he dismounted quickly, abandoned his horse, and taking refuge behind walls and hedges, escaped. He then accomplished the object of his journey, and succeeded in bringing his merchandise safely home.

“He then related to his father what had happened. ‘As soon as I was attacked,’ said he, ‘I bethought myself of an expedient frequently adopted at chess, viz., to sacrifice my horse to save my life and my money: in the same way as at chess I sometimes sacrifice my knight, in order to save my king or my queen.’

“The father was so much pleased with the skill and address of his son that he not only forgave him, but determined to learn the game. This little story, (says Stamma,) is far more pleasantly related in the Arabic, in which language the knight is called the horse.”

Stamma was in London in 1745, and published an improved edition of his treatise, which has since been edited with notes by Mr. Lewis. In 1747, Stamma tried his skill against Philidor in a match of ten games, Philidor giving him the move, and allowing a drawn game to be a lost one. With these advantages Stamma won only two games, of which one was a drawn game.

As it is our intention to devote a separate chapter to a short sketch of the life of Philidor, we proceed to notice a few of the principal satellites, which, during a considerable portion of the last century, hovered round the greatest luminary that ever threw lustre on the science of chess.

In 1750, a treatise entitled "Practical and Theoretical observations on the Game of Chess," was published at Modena. "The author," says Sarratt, "chose to conceal his name, and it is difficult to assign a satisfactory reason for his diffidence, for it is unquestionably a publication of great merit, and real utility." For many years the author of this book was referred to as "The Anonymous Modenese," but it is now known that Dr. Ercole del Rio was the author. In 1820, Mr. Bingham published "The incomparable Game of Chess developed after a new method of the greatest facility, from the first elements of the most scientific artifices of the game." This high-sounding title, which like all such, promises more than it performs, is applied to a work which professes to be a translation from the Italian of Del Rio, whereas the real author is Domenico Canonico Ponziani, an advocate in the Ecclesiastical Courts, and a friend of Del Rio, who was an advocate in the Civil Courts. Mr. Bingham has translated the third edition of this book, published at Venice in 1812, which is greatly inferior to the second, published at Modena in 1782, the third, as Mr. Cochrane thinks, being probably a reprint of the first. In the advertisement to the second edition, Ponziani is distinctly stated to be the author, and is said to have been assisted by his friend Del Rio, in the composition of the work.

The work of Del Rio received a commentary from the labours of Lolli in 1763. This commentary (a folio volume of 632 pages), "like that of Coke upon Littleton, or of a Dutch scholiast upon a classic, exceeds a hundred-fold the bulk of the original work." The size of this book, adds Mr. Cochrane, was, on its first publication ridiculed in Baretti's *Frusta Literaria*. It is, however, the most complete and valuable treatise on chess which has hitherto appeared. This high praise was given by Mr. Cochrane in 1822; and although many valuable works on chess have

appeared since that time, Mr. Walker, in the third edition of his treatise, (1841,) does not hesitate to pronounce Lolli's "the most *classical* work on chess extant."

We conclude these rambling sketches with an amusing anecdote, related of the Duke de Nivernois:—

When this accomplished nobleman was ambassador to England, he was going to Lord Townsend's seat in Norfolk, on a private visit, but was obliged by a very heavy shower to stop at a house in the way. The master of it was a clergyman, who, to a small curacy, added the care of a few scholars, which in all might make his living about eighty pounds a-year: this was all he had to maintain a wife and six children. When the duke alighted, the clergyman, not knowing his rank, begged him to come in and dry himself; which the other accepted, by borrowing a pair of old worsted stockings and slippers, and warming himself by a good fire. After some conversation, the duke observed an old chess-board hanging up; and as he was passionately fond of the game, he asked the clergyman whether he could play. The latter told him that he could play pretty tolerably, but found it difficult in that part of the country, to get an antagonist. "I am your man," says the duke. "With all my heart," answers the clergyman, "and if you will stay and take pot-luck, I will see if I cannot beat you." The day continuing rainy, the duke accepted his offer; when his antagonist played so well, as to win every game. This was so far from fretting the duke, that he was pleased to meet a man who could give him so much entertainment at his favourite game. He accordingly inquired into the state of his family affairs: and making a memorandum of his address, without discovering his title, thanked him, and departed.

Some months elapsed, and the clergyman thought no more of the matter, when, one evening, a footman rode up to the door, and presented him with a note,—“The Duke de Nivernois’ compliments wait on the Rev. Mr. ———; and as a remembrance for the good drubbing he gave him at chess, begs that he will accept the living of ———, worth 400*l.* per annum; and that he will wait upon his Grace the Duke of Newcastle on Friday next, to thank him for the same.”

The good clergyman was some time before he could imagine it to be any more than a jest, and hesitated to obey the mandate; but as his wife insisted on his making a trial, he went up to town, and to his unspeakable satisfaction found the contents of the note literally true.

Game played by PHILIDOR blindfold, against COUNT BRUHL;
Philidor playing two other games at the same time
against Mr. Bowdler and Mr. Maseres.

WHITE. (COUNT BRUHL.)

- 1 K. P. two.
- 2 K. B. to Q. B. fourth.
- 3 Q. to K. second.
- 4 Q. B. P. one.
- 5 Q. P. one.
- 6 K. P. takes P.
- 7 Q. P. one.
- 8 Q. B. to adv. K. Kt. fourth.
- 9 K. B. to Q. Kt. third.
- 10 Q. Kt. to Q. second.
- 11 K. R. P. one.
- 12 Q. B. to K. third.
- 13 K. B. P. two.
- 14 Q. B. P. one.
- 15 Q. B. P. takes P.
- 16 Q. to K. B. second.
- 17 K. Kt. to K. second.
- 18 Castles on K. side.
- 19 K. Kt. to Kt. third.
- 20 Q. R. to Q. B. square.
- 21 K. Kt. takes B.
- 22 Q. checks.
- 23 Q. takes Q., checking.
- 24 K. B. takes Kt.
- 25 K. Kt. P. one.
- 26 Q. Kt. P. one.
- 27 Q. R. to B. second.
- 28 P. takes P.
- 29 Q. R. takes R.
- 30 R. to Q. R. square.
- 31 R. takes P.
- 32 K. to B. second.
- 33 R. to Q. R. second.
- 34 R. takes B.
- 35 R. to Q. B. second.
- 36 R. checks.
- 37 P. takes P.
- 38 R. to adverse Q. second.
- 39 B. takes Kt.
- 40 K. to Kt. second.
- 41 R. takes P.
- 42 R. to adverse Q. square.
- 43 Q. P. one.
- 44 Q. P. one.
- 45 K. to B. square
- 46 Doubled P. one.
- 47 Doubled P. one.

White abandoned the game.

BLACK. (PHILIDOR.)

- 1 K. P. two.
- 2 Q. B. P. one.
- 3 Q. P. one.
- 4 K. B. P. two.
- 5 K. Kt. to K. B. third.
- 6 Q. B. takes P.
- 7 K. P. one.
- 8 Q. P. one.
- 9 K. B. to Q. third.
- 10 Q. Kt. to Q. second.
- 11 K. R. P. one.
- 12 Q. to K. second.
- 13 K. R. P. one.
- 14 Q. R. P. one.
- 15 Q. B. P. takes P.
- 16 Castles on K. side.
- 17 Q. Kt. P. two.
- 18 Q. Kt. to Kt. third.
- 19 K. Kt. P. one.
- 20 Q. Kt. to adverse B. fourth.
- 21 P. takes Kt.
- 22 Q. interposes.
- 23 K. takes Q.
- 24 Q. Kt. P. takes B.
- 25 Q. R. to Kt. square.
- 26 B. to adverse Q. third.
- 27 P. takes P.
- 28 K. R. to Q. B. square.
- 29 R. takes R.
- 30 B. to adverse Q. Kt. fourth.
- 31 R. to adverse Q. B. third.
- 32 R. to adverse Q. third.
- 33 B. takes Kt.
- 34 R. takes Q. Kt. P.
- 35 R. P. one.
- 36 K. to Kt. third.
- 37 Kt. to R. fourth.
- 38 Kt. takes P.
- 39 R. to adverse K. B. third chg.
- 40 R. takes B.
- 41 R. to adverse K. B. third.
- 42 R. to adverse Q. third.
- 43 B. P. one.
- 44 R. to adverse Q. second, chg.
- 45 K. to B. second.
- 46 K. P. one.
- 47 K. B. P. one.

CHAPTER V.

BIOGRAPHICAL SKETCH OF PHILIDOR.



CHESS PAWN, AS DESIGNED BY FLAXMAN.

The valiant guards, their minds on havoc bent,
 Fill the next square, and watch the royal tent.
 Though weak their spears, though dwarfish be their height,
 Compact they move, the bulwark of the fight.

SIR WILLIAM JONES.

It has been remarked, as a curious circumstance, that while the talent for playing chess bears no relation to the general talent of the player, yet that every one has an individual maximum of talent for chess, to which, by study and practice he may be brought, but beyond which he cannot pass.

This remark ought to be extended to every mental pursuit, for it expresses a principle of our nature, instead of a curious solitary fact, applicable to chess only. Those whose chief object it is to improve their mental powers, always find delightful occupation in striving after excellence. We are most fortunately denied the power of *foreseeing* how far our faculties will carry us in the cultivation of a particular subject, but by slow degrees we gradually get nearer and nearer to a certain point, beyond which we find we do not advance. Before this point, however, is attained, we

are able to appreciate the powers of the great masters in the study, for doubtless it requires a certain portion of the same faculties to appreciate excellence as to attain it, and if we cannot equal, we are at least qualified, to admire.

The general progress of knowledge is for the most part made by those gifted men who appear at intervals few and far between, and excel all others in the particular pursuit to which their inclination leads them. We look back upon such men with respect and admiration: we desire to know their history,—their modes of study,—their general conduct in the world and in private life,—and we thus fondly imagine that by endeavouring to imitate them we may gain some of the skill for which they were so famed. It would be unwise to check such feelings, but it is necessary that young people should be cautious in the choice of their models: they should remember that the most eminent men, notwithstanding their eminence, have still the errors and weaknesses of our nature, and that these, being often mistaken for the offshoots of genius, are more easily adopted than their better parts, and prove exceedingly injurious to their imitators.

The subject of our present notice is known to us only as a kind, amiable man, who, had he not been the best chess player of his own, and, perhaps, of any other time, would probably have been known as an eminent musician.

ANDRE DANICAN PHILIDOR was born in the year 1726, at Dreux, a small town about forty-five miles from Paris. His grandfather, whose name was Danican, was celebrated as an oboe player at the court of Louis the Thirteenth. An Italian musician named Philidor was admired at that court for his performance on the same instrument; and after his departure the king gave M. Danican the *soubriquet* or nickname of Philidor, which afterwards continued as an appendage to the family name. The father, and several of the brothers of Philidor, belonged to the band of Louis the Fourteenth and Louis the Fifteenth.

At the age of six years Philidor was admitted into the choir of the Chapel Royal at Versailles, where, being obliged to attend daily, he had an opportunity of learning chess from the musicians in waiting, of whom there were about eighty. Games of chance not being allowed in the sanctuary, a long table inlaid with six chess-boards was provided, with which they amused themselves during their leisure hours.

In 1737, when Philidor had only completed his eleventh year he produced a motet for a full choir, which so much

pleased the *grand monarque* that he gave him five louis, and thanked him for his performance: this encouraged the lad to compose four more motets; but we do not learn that the royal condescension was followed by any more solid acknowledgment; for at the age of fourteen, when his voice began to change, and he had quitted the band, we find him submitting to the drudgery of copying music for his subsistence, and giving a few lessons. When he left the chapel he had the reputation of being the most skilful chess-player of the whole band. In 1740 several motets of his composition were performed at the famous *concert spirituel*, established by his uncle in 1726, and these were favourably received by the public as the productions of a child, who was already master of music and of chess. At this time Philidor might have established for himself a lucrative practice as teacher of music; but the fascinations of the chequered field caused him to neglect his musical pupils, and they, in consequence, soon procured other more attentive masters. This induced Philidor to pursue the study of chess, rather than that of music. At this time the game was played in almost every coffee-house in Paris. M. de Kermur, sire de Legalle, was then esteemed the best chess player in France, and young Philidor sought every opportunity of receiving his instructions, by which he improved so essentially, that in three years he played as well as his master.

M. de Legalle once asked Philidor whether he had ever tried to play by memory without seeing the board? The pupil replied that he had calculated moves, and even whole games at night in bed, and he thought he could do it. He immediately played a game with the Abbé Chenard, which he won without seeing the board, or hesitating upon any of the moves. This circumstance was much talked of in Paris, and consequently he often repeated this method of playing.

Finding it so easy to play a single game without seeing the board, he offered to play two games at the same time. This feat he performed in a public coffee-room, and won both games. In the middle of one of the games a false move was designedly made, which after a great number of moves, he discovered, and placed the piece where it ought to have been at first.

In 1745 Philidor went to Holland to join some musical brethren in a scheme for giving concerts to the Dutch; but the death of one of the party terminated the plan, and Philidor found himself alone in a foreign land without means to support himself. His skill in chess and in Polish

draughts procured him enough to supply his wants: he gave lessons in chess to the Prince of Waldeck, who then commanded the Dutch army, and after remaining about a year, chiefly at the Hague, he left Holland.

In 1747 he visited England for the first time. The principal London chess club then held its meetings at Old Slaughter's Coffee-house in St. Martin's Lane. Sir Abraham Janssen was then the best player in England, and with the exception of M. de Legalle, probably the best player Philidor ever encountered. After remaining about a year in England, Philidor returned to Holland, where he composed his celebrated *Analysis of the Game of Chess*. At Aix-la-Chapelle he was advised by Lord Sandwich to visit Eyndhoven, a village between Bois-le-duc and Maestricht, where the British army was encamped. He there had the honour of playing with the Duke of Cumberland, who, not only himself subscribed liberally for a number of copies of the work, but procured many other subscribers. The *Analysis* was published in French, in London, 1749, and has been since reprinted or translated in almost every capital of Europe*.

Philidor frequently played chess at the house of the French ambassador, the Duke of Mirepoix, who gave a weekly dinner to the lovers of the game, at which he himself was expert. The King of Prussia also enjoyed the reputation of being a chess-player, and in 1731 Philidor visited Berlin, by invitation of that monarch, who took great interest in seeing Philidor play, although he did not encounter him himself.

During these chess excursions Philidor did not neglect his musical profession. In 1753 he set to music Congreve's *Ode to Harmony*, which was performed in London. The great Handel was present at the performance, and approved of the chorusses, but thought the melody defective. Two years after he returned to Paris with the intention of devoting himself entirely to his musical profession: he composed some sacred music, and solicited the appointment of *maître de la chapelle*; but as his productions were thought by the Court to savour too much of the Italian style, his application was unsuccessful.

It would be out of place here to follow Philidor through

* Philidor brought out a second edition of this work in 1777, with considerable additions. Of the numerous translations of this work into English, the edition by Mr. George Walker is the best.

his musical career. Suffice it to say that his compositions comprise more than twenty-five complete operas, some of which were performed with eminent success, besides numerous other musical publications. M. de Laborde, in his voluminous *Essay on Music*, does not hesitate to pronounce Philidor one of the greatest of French composers.

Philidor visited England for the fourth time in 1769. He found that chess had now become fashionable: a new club had been formed at the Salopian Coffee-house, where he frequently played. Another club was afterwards formed in St. James's Street, next door to the Thatched-house Tavern. The members of the latter club formed a subscription among themselves in order to remunerate Philidor for attending their meetings. The best players in this club, and at that time in London, were Count Bruhl, the Hon. H. Conway, afterwards Lord Henry Seymour, Lord Harrowby, Mr. Bowdler, and Mr. Jennings. In playing over the board, the pawn and two moves, or the knight in exchange for the first two moves, were the fair odds between these gentlemen and Philidor*.

The first match played by Philidor in public without seeing the board is recorded in the *Morning Post* of May 28, 1782. This notice is curious as showing the great sensation occasioned by an exhibition which was then regarded as equally new and wonderful.

"The celebrated M. Philidor, whose unrivalled excellence at the game of chess has long been distinguished, invited the members of the chess club, and the amateurs in general of that arduous amusement, to be present on Saturday last at a spectacle of the most curious kind, as it was to display a very wonderful faculty of the human mind, which faculty, however, is perhaps at present exclusively his own.

"In consequence of this invitation, thirty gentlemen and three ladies attended M. Philidor, at Parsloe's in St. James's street, where, in their presence, with his eyes closed, he contended with two gentlemen at the same time, who had each a chess-board, and who may be deemed among the first players in Europe next himself. Count Bruhl was his adversary at one board, and Mr. Bowdler at the other, and to

* Many of the games thus played were preserved in MSS. by the Rev. George Atwood, a pupil of Philidor. These MSS. a few years ago came fortunately into the possession of Mr. George Walker, who has prepared from them a small volume which every amateur ought to possess. It is entitled, "Games at Chess, played by Philidor and his Contemporaries: with Notes and Additions. By George Walker. London, 1835."

each was allowed the first move. The games lasted one hour and forty minutes. The game with the Count was drawn, and Mr. Bowdler won the other, owing to the exact similarity in the openings, for if the two games had less resembled each other, M. Philidor would have preserved a distinct recollection.

"The idea of the intellectual labour that was passing in the mind of M. Philidor suggested a painful perception to the spectator, which, however, was quite unnecessary, as *he seldom paused half a minute*, and seemed to undergo little mental fatigue, being somewhat jocose through the whole, and uttering occasionally many diverting pleasantries. The whole passed in the French language.

"When the intrinsic difficulty of the game is considered, as well as the great skill of his adversaries, who of course conducted it with the most subtle complications, this exertion seems absolutely miraculous, and certainly deserves to be recorded as a proof, at once interesting and astonishing, of the power of human intelligence."

The periodical called *The World*, of the same date, after giving similar details of the match, concludes thus:

"This brief article is the record of more than sport and fashion: it is a phenomenon in the history of man, and so should be hoarded among the best samples of human memory, till memory shall be no more.

"The ability of fixing on the mind the entire plan of two chess-tables, with the multiplied vicissitudes of two-and-thirty pieces in possible employment upon each table, that a man should maintain the two games at once, without seeing either, but merely from the report of move after move upon both; and this contending not with bad and inexperienced play, but with two of the best and most practised players in Europe,—all this makes up a wonder of such magnitude as could not be credited, perhaps would not be credible, without repeated experience of the fact.

"This has been had from M. Philidor again and again, but never with more struggle, for his antagonists were Count Bruhl and Mr. Bowdler. They never were more excellent: how much resource there was, and guarded enterprise, may be imagined from the time they took in playing. During the whole of that period the memory of this astonishing man was never for a moment absent or confused: he made not one mistake."

These wonderful performances procured Philidor more fame than profit; and he himself seems to have been roused to the conviction that his exertions would have been better

directed had he acquired a competence for himself and family instead of such unrivalled skill in chess: for we are told that he would never allow any one of his numerous family to learn the game. With a wife and nineteen children entirely dependent upon his labours for support, he found it difficult for many years to procure them more than a very meagre income.

During the latter years of Philidor's life he continued to reside in London in the winter, and with his family at Paris in the summer, occasionally playing matches in public without seeing the board, and generally winning of the best players opposed to him. The following notice appeared in the London newspapers in May, 1783:—

“Yesterday at the chess-club in St. James's Street, M. Philidor performed one of those wonderful exhibitions for which he is so much celebrated. He played *three* different games at once without seeing either of the tables. His opponents were Count Bruhl, Mr. Bowdler (the two best players in London), and Mr. Maseres. He defeated Count Bruhl in one hour and twenty minutes, and Mr. Maseres in two hours; Mr. Bowdler reduced his game to a drawn battle in an hour and three quarters. To those who understand chess, this exertion of M. Philidor's abilities must appear one of the greatest of which the human memory is susceptible. He goes through it with astonishing accuracy and often corrects mistakes in those who have the board before them.”

Between the years 1788 and 1792 Philidor played eight similar matches, each match consisting, in general, of three games; and in 1792 two such matches were played in the presence of the Turkish ambassador. In 1795, when he was at the age of sixty-nine, he played three blindfold matches in public, the last of which was thus announced in the daily papers:—

“CHESS CLUB, 1795, PARSLÖE'S, ST. JAMES'S STREET.—By particular desire, Mons. Philidor, positively for the very last time, will play on Saturday, the 20th of June, at 2 o'clock precisely, three games at once against three good chess-players; two of them without seeing either of the boards, and the third looking over the table. He most respectfully invites all the members of the chess-club to honour him with their presence. Ladies and gentlemen not belonging to the club may be provided with tickets at the above-mentioned house to see the match, at five shillings each.”

On Saturday, August 29th, 1795, the following sad intelligence appeared in the daily papers:—

"MONS. PHILIDOR, THE CHESS-PLAYER.

"On Monday last, the 24th of August, this long-celebrated foreigner made his last move—into the other world. For two months, he was kept alive merely by art and the kind attentions of an old and worthy friend. To the last moment of his existence he enjoyed, though nearly seventy years of age, a strong and retentive memory, which long rendered him remarkable in the circle of his acquaintance in this capital.

"M. Philidor was a member of the chess-club near thirty years, and was a man of those meek qualities that rendered him not less esteemed as a companion, than admired for extraordinary skill in the game of chess, for which he was pre-eminently distinguished.

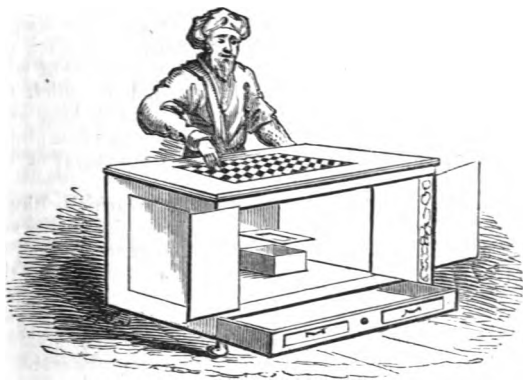
"It is only two months since he played two games blind-fold at the same time, against two excellent chess-players, and was declared the victor. He was, besides, an admirable musician and a composer.

"What seemed to have shaken the poor old man's constitution, and to have precipitated his exit, was not being able to procure a passport to return to Paris to see his family (who reside there), before he paid the last debt of nature. This refusal was rendered still more bitter, on its being intimated to him that he was denounced by the blood-thirsty committee of French Revolutionists as a *suspected character*. From the moment he was made acquainted with this circumstance he became a martyr to grief—his philosophy forsook him—his tears were incessant—and he sank into the grave."

CHAPTER VI.

THE AUTOMATON CHESS-PLAYER.

On Automata generally—Various classes of Automata—Notice of Kempelen the inventor of the Automaton Chess-player—Origin of this toy—Windisch's account—Sensation created by its performances—Visit to de Kempelen's study—The Automaton described—Mode of exhibition—The Automaton "at play"—The Automaton in Paris—in London—Attempts made to get at de Kempelen's secret—Napoleon plays with the Automaton—The secret purchased by Prince Eugene Beauharnais—The Automaton again in London—Mr. Willis's attempt to explain the Automaton—This explanation verified—M. Mouret's explanation—Anecdotes of the Automaton—Games played by the Automaton.



A PERSPECTIVE VIEW OF THE AUTOMATON, SEEN IN FRONT, WITH ALL THE DOORS THROWN OPEN.

PROBABLY no contrivance of the fertile genius of man ever excited so much wonder and delight for upwards of half a century as the Automaton Chess-player. The announcement and subsequent production of a machine which appeared so to vary its operations and modes of action as to suit the ever-varying circumstances of a game of chess were sufficient to account for this excitement throughout Europe.

The results of automatic machinery in general cease to interest the mind strongly so soon as the effects produced by it are clearly traced to well-established physical causes. The wind which turns the sails of a windmill; the flowing stream which gives motion to a water-wheel; and the elastic steam which elevates and depresses alternately a piston, are simple results of self-evident causes. These prime movers

may impart motion to more or less complicated machinery, so as to produce the variegated carpet which adorns our rooms, or the sheet of paper upon which we write, but still the mind is satisfied that these results are produced by machinery in motion, which motion is imparted and sustained by some well-known force. So also in machines which imitate many of the motions and attributes of animals, the mind is soon satisfied that the cause is mechanical, and resides within the automaton itself, since by a slight observation it is seen that the automaton is adequate to the performance only of a very limited routine of actions which are always repeated, like the tunes on a barrel-organ, in the same order.

Automata may be divided into three classes,—viz., the *simple*, the *compound*, and the *spurious*. The first class comprises those insulated automata, the movements of which result from mechanism alone, by the aid of which they perform certain actions, and continue them so long as the moving force is kept in an active state. As examples we may cite the trumpeter of Maelzel, the flute-player of Vaucanson, the self-acting piano-forte, &c.

The second class includes those automata which, like the former are moved by machinery, but possessing at the same time a secret communication with human agency, are enabled to change the regular order and succession of their movements according to existing circumstances, and hence in some manner to assume the character of living beings.

The third class contains those automata which, under the semblance only of mechanism, are wholly directed and controlled by a concealed human agent.

Now it must be at once perfectly clear to every intelligent reader that the Automaton Chess-player cannot belong to the first class, because, great and surprising as the powers of mechanism assuredly are, the movements which result from it are necessarily limited and uniform. Those who know anything of the difficulties and intricacies of chess will readily admit that intellect, and that of no mean order, is alone equal to the task of managing this game; that machinery can never usurp and exercise the faculties of mind; and therefore, that the Chess Automaton, which in its day encountered, and often conquered, some of the first-rate professors of chess, cannot be admitted into the class of *simple* automata. Its claims to a place either in the second or in the third division the reader will easily decide upon after a perusal of the following details.

The Chess Automaton was the invention of Wolfgang de

Kempelen, a native of Hungary, aulic councillor to the royal chamber of the domains of the Emperor of Germany, and celebrated for his skill in mechanics. In the year 1769 de Kempelen, being at Vienna on business relative to his office, was ordered by the court to be present as a scientific witness of some magnetic games or performances which one Pelletier, a Frenchman, was to exhibit before the Empress Maria Theresa. During the exhibition, Her Majesty having condescended to enter into familiar conversation with de Kempelen, he was induced to hint that he thought himself capable of making a machine, the effects of which would be more surprising, and the deception more complete than anything Her Majesty had seen during this magnetic exhibition. The empress took him at his word, and expressed so earnest a desire to see his project carried into execution that she obtained a promise of him to set about it immediately. He kept his word, and in six months appeared again at the Court of Vienna in company with the Automaton Chess-player.

It may readily be supposed that this automaton excited the admiration and surprise of every one who either saw it play or played with it. An account of the invention soon spread through a great part of Europe; the newspapers and journals were eager to announce its marvellous powers; the smallest scrap of information respecting it was read with avidity; and the result of all this excitement was, that these accounts become daily more exaggerated and contradictory. Even an intimate friend of the inventor, who had repeated opportunities of witnessing the performances of the automaton, expresses himself in the following high-flown terms:—

“The boldest idea that ever entered the brain of a mechanic was doubtless, that of constructing a machine to imitate man, the master-piece of the Creation, in something more than figure and motion. M. de Kempelen not only conceived this idea, but also carried it into execution; his Chess-player being beyond contradiction the most astonishing automaton that ever existed. Never before did any mere mechanical figure unite the *vis motrix* with the *vis directrix*, or, to speak more clearly, the power of moving itself in different directions, as circumstances unforeseen and depending on the will of any person present might require. Was a wooden figure ever before seen playing at the most difficult and complicated of all games, frequently beating the most consummate adept, and setting him right if ever he deviated from the rules of the game?”

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The same writer published a series of letters to a friend descriptive of all the "externals" of the Chess Automaton*. These letters are extremely interesting, not only on account of the admiring simplicity with which he speaks of the invention of his friend; but for the information they give as to the mode of exhibition adopted by de Kempelen from the very first. Our author writes to a friend at a distance from Vienna, and begs him to set bounds to his curiosity, "for he cannot gratify it;" and although he admits the automaton "must be a deception," yet "he is forced to the humiliating avowal that it is as incomprehensible to himself as to the person he addresses." He is, however, kept in countenance by the fact that "others endowed with much superior knowledge and quicker penetration, have not been more successful than himself in developing the mystery." And then growing warm with his subject, he exclaims, "It is a deception!—granted: but such an one as does honour to human nature; a deception more beautiful, more surprising, more astonishing than any to be met with in the different accounts of mathematical recreations."

"The first idea that strikes you on a superficial examination of this chess-player," continues this writer, "is a suspicion that its movements are effected by the immediate impulse of some human being. I myself fell into this mistake. When I first saw the inventor shove his automaton, fixed to a kind of large cupboard out of an alcove, I could not any more than the rest of the company avoid suspecting that this cupboard certainly contained a child, which from the size of it I supposed might be from ten to twelve years old. Many of the company were so fully persuaded of it that they made no scruple to declare it. I assented only in silence to their opinion, but was not less confused when I saw M. de Kempelen tuck up the dress of the automaton, take out the drawers, and open all the drawers of the cupboard, and in this situation roll it round the room on the castors which it goes upon, turning it in every direction so as to enable each person present to examine it on all sides. You may be sure that I was not a little eager to gratify my

* The title of this book is remarkable, and displays the spirit of credulity with which it was written. It is as follows:—*INANIMATE REASON; or A circumstantial Account of that astonishing piece of Mechanism, M. de Kempelen's Chess-player.* By M. CHARLES GOTTLIER DE WINDISCH. This gentleman is spoken of, elsewhere, as the respectable author of *The History and Geography of the Kingdom of Hungary*, and the intimate friend and countryman of M. de Kempelen.

curiosity. I examined even the minutest corner of it, without being able to find anything throughout the whole capable of concealing an object the size of my hat. My vanity was grievously mortified to see my hypothesis, which at first sight appeared so plausible, instantaneously disproved.

"I know not whether the whole company were affected in the same manner: but I thought I could perceive in many of their countenances marks of the greatest surprise. One old lady in particular who had not forgotten the tales told her in her youth, crossed herself, and sighing out a pious ejaculation, went and hid herself in a window seat, as distant as she could from the *evil spirit*, which she firmly believed possessed the machine."

Our author being thus fairly put upon a wrong scent, has recourse to the idea of a secret communication between the automaton and some neighbouring apartment. This leads him to describe the residence of M. de Kempelen thus:—

"M. de Kempelen resides here at Presburg, and occupies with his family the first floor of his house; his little workshop together with his study where the automaton is placed, are on the second floor. When the automaton is exhibited, the company assemble in the lower apartment, from whence they are conducted up stairs. In passing through the workshop which serves as an antechamber to the study, you see nothing but joiner's, smith's, and clockmaker's tools, lying in heaps in that confusion so characteristic of the abode of a mechanical genius. The walls of the study are in part hid by large presses, some containing books, others antiques, and the remainder a small collection of natural history: the intermediate spaces are decorated with paintings or prints, the performances of the master of the house."

The writer satisfies himself that no communication can possibly exist between the automaton and an adjoining room; this was indeed proved by the machine being carried for exhibition to the Imperial Palace.

But we will leave M. Windisch to recover from his amazement, how he can, and pay a visit to M. de Kempelen's study, in order to view the external appearance and the mode of performance of the chess automaton soon after its first introduction to the public.

The first object that catches the eye on entering this room is the automaton, placed opposite the door. The chest to which it is fixed is three and a half feet long, two feet deep, and two and a half feet high. It stands upon four castors,

by which means it is easily moved from one place to another. Behind this is a figure, the size of life, dressed in the Turkish fashion, seated in a wooden chair, attached to the chest, and which moves with it when it is wheeled about the room. This figure leans with its right arm upon the table, and in its left hand holds a Turkish pipe, in the attitude of a person who has just been smoking. It plays with its left hand,—a circumstance which the inventor says was due to his own inattention, and not discovered until the work was too far advanced to rectify it. “But what does it signify,” asks Windisch, “whether Titian painted with his left hand or his right?” Before the automaton is a chess-board, screwed down to the table, to which its eyes are constantly directed. M. de Kempelen opens the front door of the chest and takes out the drawer at the bottom. The chest is divided by a partition into two unequal parts: that on the left hand is the narrower; it occupies little more than one-third of the chest, and is filled with wheels, cylinders, levers, and other pieces of clock-work. In that on the right are also seen some wheels, spring-barrels, and two horizontal quadrants. There is also a box, a cushion, and a tablet, on which are traced some characters in gold. The inventor takes out the box, and places it on a small table standing near the machine: he also removes the tablet, which is to be placed on the chess-board as soon as the game is over, to enable the automaton to answer such questions as may be put to him.

In the drawer above mentioned are red and white chessmen on a board, with which they are taken out and placed on the side of the chess-board. There is also a small oblong box, containing six small chess-boards, each showing the end of a game. Any one of these situations being set up on the automaton's chess-board, he undertakes to win, whether he play with the red or the white men.

In showing the interior of the machine the inventor not only opens the front but also the back doors of the chest, by which the wheel-work becomes so exposed as to afford the most thorough conviction that no living being can possibly be concealed; and in order to make this exposure more complete, the inventor generally places a wax light in the chest, so as to illuminate every corner of it. He then lifts up the automaton's robe, and turns it over his head, so as to display the internal structure, which consists of levers and wheel-work, of which the body of the automaton is so full that there is not room to hide a kitten. Even his trousers

have a little door in them, which is opened to remove even the shadow of suspicion.

M. de Windisch assures us that the inventor does not shut one door before he opens another,—“No, you see at one and at the same time, the uncovered automaton, with his garments turned up, the drawer and all the doors of the chest open.” In this state the inventor moves it about, and submits it to inspection.

After allowing sufficient time to examine it closely, he shuts all the doors, and places it behind a balustrade, which prevents the company from shaking the machine by leaning upon it while the automaton is at play, and leaves room for the inventor to walk about, and approach the cupboard on either side, but he never touches it except to wind up the works. He then introduces his hand into the body of the automaton, in order to arrange the movements properly, and concludes by placing a cushion under that arm of the automaton with which he plays.

The inventor places the little box (before spoken of) on a table near the machine: there is, however, no visible communication between the automaton and the table or the little box; but while the automaton is playing, the inventor frequently opens this box, to examine its contents, which are unknown to the company. It was generally supposed that this box was merely a plan calculated to distract the attention of the spectators, but the inventor assured M. de Windisch that it was so indispensable that the automaton could not play without it.

We are now prepared to see the machine play. When the automaton is about to make a move he lifts his arm leisurely, and directs it to the piece which he intends to play: he suspends his hand over it,—opens the fingers,—takes it,—places it on the proper square,—and again removes his arm to the cushion. In capturing a piece he first removes his adversary's man, and then substitutes one of his own. A slight noise of wheel-work, somewhat resembling that of a repeater, is heard during every move of the automaton. This noise ceases as soon as a move is made and the automaton's arm replaced on the cushion; and not till then can the adversary make a fresh move. The automaton always claims first move, and moves his head so as to look over the whole board whenever the adversary makes a fresh move. He nods his head twice when the adverse queen is attacked, and thrice when check is given to the king.

If the adversary makes a wrong move, the automaton

shakes his head, returns the piece to the square from which it had moved, and then plays his move; so that the adversary loses his move as a punishment for his inattention or wilful mistake: this often happens, from a desire on the part of the player or the company present, to see the automaton detect a mistake, and take advantage of it. This condition is one among others which facilitates the winning of games by the automaton.

The inventor requests those who play with the automaton to be careful to place the pieces exactly in the middle of the squares, lest the automaton in opening his hand to take the piece should miss it, or receive some damage. A move once made on either side is not allowed to be retracted.

The machine cannot make above ten or a dozen moves without being wound up again; "but it is evident that the simple operation of winding up the springs of the arm of the machine can produce no other effect than that of restoring to it the *vis motrix*, without having any influence on its *vis directrix*. In this latter quality consists the principal merit of the machine, and here also lies the mystery: for the operation of winding up is the only one the inventor is seen to perform, and this the only time when he touches the machine. Mathematicians of all countries have examined it with the most scrupulous attention without being able to discover the least trace of its mode of operation."

"I have frequently been in the apartment" (continues Windisch) "where the automaton was at play, with twenty or thirty more persons who kept their eyes rivetted on the inventor. We never saw him approach within two or three yards of the machine, nor do aught else than look occasionally into the box before mentioned; nor ever betray himself by the least motion which to us appeared capable of influencing the machine in any shape whatever."

To show also that magnetism has nothing to do with the movements of the chess automaton, the inventor permits any one to place the most powerful magnet on the machine.

The automaton also performs the feat of moving the knight over the sixty-four squares of the chess-board in as many leaps. One of the spectators places a knight on any square: the automaton immediately takes it, and observing the knight's peculiar move, begins at the square occupied by the knight, and causes the piece to cover the sixty-four squares in the same number of moves without missing one, and without touching one square twice: this is ascertained

by one of the spectators putting a counter on each square he touches.

Such, then, is an account of the appearance and performances of the chess automaton, as exhibited soon after its first invention. We have given our description in the present tense, as being better calculated to afford the reader an idea of the extraordinary sensation caused by this very remarkable toy.

Of all his inventions M. de Kempelen prided himself least on his automaton chess-player. He was far from coveting the celebrity which it had obtained for him; he frequently spoke of it as a trifle, and though considering it merely as a machine, (without reference to the plan adopted for putting it in motion,) it certainly possessed some mechanical merit, yet that the greater part of the reputation it had acquired was owing to a certain boldness of thought on his part, and a happy choice of means employed in the deception. He was unwilling to part with his secret, and refused considerable offers made to him by persons who hoped to get rich by exhibiting it. He even threw aside the automaton in order to devote his mechanical abilities to researches and inventions of a more serious nature, and more calculated for public utility; and although frequently visited by travellers from different countries, who wished to see his famous automaton, he declined showing it, stating that it had received damage in being moved about from place to place. He had, in fact, partly taken it into pieces, and left it for some years in a dilapidated state, in which condition it would have remained, but for the following circumstance:—the Grand Duke Paul of Russia, with his consort, under the travelling titles of the Count and Countess du Nord, paid a visit to the Emperor Joseph the Second, at the Court of Vienna, who, wishing to gratify as much as possible his distinguished guests, bethought himself of de Kempelen's machine. In compliance, therefore, with the desires of his sovereign, de Kempelen got the automaton into working order within the space of five weeks. It excited the greatest surprise and admiration in the minds of the Count and Countess, who, as well as the principal nobility, advised the inventor to send it to some of the chief cities of Europe. The emperor approved of this plan, and gave de Kempelen leave of absence for two years for that purpose. The chess automaton was therefore despatched on its travels. In 1783 it first appeared at Paris with the greatest applause: it was beaten at chess by the professors at the Café de la Régence, but this circumstance by no means

detracted from the merit of the machine, if such we may call it; nor did it tend to elucidate the mystery which was the grand cause of the excitement which everywhere attended the presence of this automaton.

De Kempelen found the automaton so profitable an exhibition in Paris that he determined to visit London, where he engaged apartments at No. 8, Savile Row, Burlington Gardens.

At this time chess was extensively patronised and played by the upper classes of society in England. Philidor had formed a large chess-school around him, and excited public attention by the blindfold games for which he wasso celebrated. These circumstances contributed to make the chess-automaton a subject of the greatest curiosity; and although the sum of five shillings was charged for admission to see it, yet hundreds and thousands of persons crowded to the exhibition.

Mr. Twiss, in his amusing work on chess, informs us that he was present on some of these occasions, and conversed with M. de Kempelen, who once remarked, "that the most surprising circumstance attending his automaton was, that it had been exhibited at Presburg, Vienna, Paris, and London, to thousands, many of whom were mathematicians and chess-players, and yet the secret by which he governed the motion of its arm, was never discovered. He prided himself solely on the construction of the mechanical powers by which the arm could perform ten or twelve moves: it then required to be wound up like a watch; after which it was capable of continuing the same number of motions. The automaton could not play unless M. de Kempelen or his substitute was near it, to direct his moves. A small square box during the game was frequently consulted by the exhibitor; and herein, (says Mr. Twiss,) consisted the secret, which he told me he could in a moment communicate. He who could beat M. de Kempelen was of course certain of conquering the automaton."

This last assertion, however, is by no means true, as we shall see hereafter.

The *Monthly Review* for April, 1784, has the following remarks:—"Many are simple enough to affirm that the wooden man played *really, and by himself* (like certain politicians at a deeper game), without any communication with his *constituent*. It appears, indeed, as yet unaccountable to the spectators, how the artist imparts his influence to the automaton at the time of his playing, and all the hypotheses which have been invented by ingenious and learned men to

unfold this mystery are but vague and inadequate; but were they even otherwise, they rather increase than diminish the admiration that is due to the surprising talents and dexterity of M. de Kempelen."

A pamphlet was at the same time published in London, entitled, *The Automaton Chess-player Exposed and Detected*; in which the author says:—"I see a foreigner come among us, and demand five shillings a-piece admittance, to see what he calls an automaton chess-player. An automaton is a self-moving engine, with the principle of motion within itself; but this chess-player is no such thing. And therefore to call it an automaton, is an imposition, and merits a public detection; especially, as the high price of five shillings for each person's admission, induces the visitor to believe that its movements are *really* performed by mechanic powers: when, in fact, the whole delusion is supported by invisible confederates."

The opinion became very common that the automaton was moved by a concealed player, but where and how he was concealed after the apparently complete exposure of the interior of the machine, was as great a mystery as ever. One pamphleteer declares that he saw the ermine trimmings of the Turk's outer garment move once or twice, when the figure should have been quite motionless; and he is convinced that there is a concealed confederate; "for," says he, "they only exhibit the automaton from 1 till 2 o'clock, because the invisible player could not bear a longer confinement: for if he could, it cannot be supposed that they would refuse to receive crowns for admittance from 12 o'clock to 4, instead of from only 1 to 2."

The automaton in the course of its travels visited, by special invitation, the court of Frederick the Great, at Berlin, where it conquered the monarch and his whole court. Eager to possess himself of the secret, Frederick for a large sum of money bought the automaton, and in a secret interview with M. de Kempelen learnt the whole art and mystery of this wonderful machine. Certain it is, that like a child who cries after a new toy and no longer regards it when possession has shorn it of its novelty, Frederick threw aside the automaton, and for many years it lay forgotten and neglected among the worn-out furniture of the Royal Court of Berlin.

M. de Kempelen died at Vienna in 1804. In 1806 when Napoleon occupied Berlin, we find the automaton chess-player under another master, and prepared again to astonish the world. Napoleon played a game with the automaton.

After a few moves he purposely made a false move; the automaton inclined its head, replaced the piece, and made a sign to Napoleon to play correctly. He did so, and after a few moves, again played a piece incorrectly. On this occasion the automaton removed the piece from the board and played its own move. Napoleon was highly amused, and after a short time made a false move for the third time, when the automaton swept the pieces from the board and declined to continue the game.

We need not trace the progress of the automaton in a second tour that it made through various cities of Europe, until we again find it in London in 1819. We will merely stop for a moment at the Court of the King of Bavaria, to relate an anecdote of Prince Eugene Beauharnais, the king's son-in-law, told so amusingly by Mr. George Walker:—

"Eugene was fond of chess, and money was of little object. He could not resist the temptation of acquiring the secret which had set the wits of the world at defiance for so many years; and for the second time was the automaton chess-player sold like a slave for a price. Thirty thousand francs were asked by the proprietor*, and this sum was unhesitatingly paid by Prince Eugene for the machine and its key.

"And now the moment has arrived when the treasured mystery of de Kempelen is to be again opened at the golden bidding of royalty. The veil is about to be raised and the curiosity of the king to be gratified. The courtiers are dismissed the room, the door locked by Eugene, and every precaution taken to ensure his acquiring the sole knowledge of the hidden enigma. The prince is alone with the demonstrator; the latter, unhesitatingly and in silence, flings open simultaneously all the doors of the chest; and Prince Eugene saw—what he saw!"

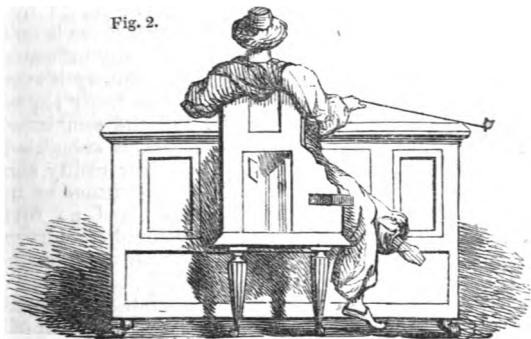
Eugene, somewhat like his royal predecessor in the secret, found that when once revealed, the automaton was not worth keeping. He therefore acceded to the proposal of M. Maelzel to return him the machine on condition of paying interest for the purchase money. The automaton again proceeded on its travels—visited Paris, and was received with enthusiasm, and by the year 1819 it was again established in London in Saint James's Street.

Crowds of visitors flocked to the exhibition; the perio-

* M. Maelzel, the celebrated fabricator of the musical metronome and other works of art.

dical literature of the day gave it almost unqualified praise, and the success was the more complete in consequence of the automaton vanquishing all its opponents with a few trifling exceptions. This encouraged the proprietor to offer odds to all comers, and forthwith the automaton gave the pawn and move to all its antagonists, and scarcely lost one game in a hundred. A volume was published in 1820, entitled, *A Selection of Fifty Games, from those played by the Automaton Chess-player during its exhibition in London in 1820. Taken down by permission of M. Maelzel at the time they were played.* In the preface to this work it is stated that:—"Since the commencement of its exhibition in February last, the automaton chess-player has played (giving the pawn and move) nearly three hundred games, of which it has lost about six."

Fig. 2.



AN ELEVATION OF THE AUTOMATON, AS SEEN FROM BEHIND.

During these exhibitions, under its new proprietor, M. Maelzel, the mysterious box, without which M. de Kempenen stated the automaton could not play, was no longer consulted. Maelzel held a lighted candle in the interior before playing, and then left the candle burning on an adjoining slab. The mode of exhibiting the interior of the chest, the winding up of the machinery, and some other minor circumstances, were carefully observed by several persons who endeavoured to prove the existence of a concealed confederate. None, however, were successful, until Mr. Willis, of Cambridge, a gentleman well known for his high scientific attainments, published his attempt to ana-

lyse the automaton chess-player. Taking advantage of so much as was seen and heard at the exhibition, and with the assistance of numerous drawings, his reasonings amount to the following simple conclusion: that the man, who really played the chess automaton, was concealed in the chest.

We now proceed to lay before the reader an abstract of Mr. Willis's clever work.

At the commencement of the exhibition the spectators are shown the interior of the chest, which appears to be so occupied by pieces of machinery that the concealment of a human being seems impossible. When the movements of the automaton begin, the beholders, in the first moments of surprise and in the absence of any ostensible living cause, naturally refer the effect to the mechanism which has been exhibited, because the movements immediately follow the familiar action and well-known sound of winding up clock-work, and are skilfully accompanied by the grating noise of moving wheels. But still there is no evidence that the concealed machinery exerts any influence on the arm of the automaton, or that the machinery is ever in motion at all. The machinery at rest is freely exposed: the chest is ostentatiously opened, and the semblance at least of wheels, and pulleys, and levers, is submitted to inspection without reserve; but when their reality should appear, and their connection with the automaton be made manifest, the doors are carefully closed and no further examination permitted. The glaring contradiction between the eager display on the one hand and studied concealment on the other can only be reconciled by considering the exhibition of the mechanism as a mere stratagem, calculated to distract the attention and mislead the judgment of the spectators. This opinion, too, receives further support from the undeviating mode of disclosing the interior of the chest: doors and drawers are opened in one uniform order, in which no variation had ever been observed. The mode, too, of winding up was sufficient to convince a skilful mechanist that the axis turned by the key was quite free and unconnected either with spring or weight, or any system of machinery.

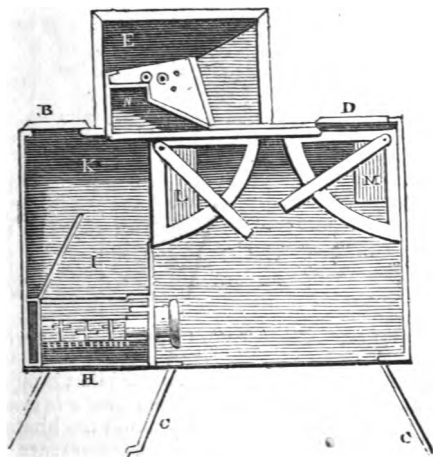
“In all machines requiring to be wound up two consequences are inseparable from their construction: the first is that in winding up the machinery, the key is limited in the number of its revolutions; and the second is, that some relative proportion must be constantly maintained betwixt the winding up and the work performed, in order to enable the machine to continue its movements. Now these results

are not observable in the chess-player; for the automaton will sometimes execute sixty-three moves with only one winding up; at other times the exhibitor has been observed to repeat the winding up after seven moves, and even after three moves; and once, probably from inadvertence, without the intervention of a single move; whilst, in every other instance, the key appeared to perform the same number of revolutions; evincing thereby that the revolving axis was unconnected with machinery, except, perhaps a ratchet wheel and click, or some similar apparatus, to enable it to produce the necessary sounds, and consequently that the key, like that of a child's watch, might be turned whenever the purposes of the exhibition seemed to require it."

We now come to examine the interior of the chest, and by the assistance of several diagrams, the reader will have no difficulty in understanding how a human being was concealed within the machine, although it was apparently hrown completely open to public inspection before the automaton commenced play. The letters of reference apply to all the figures.

It will be first remarked that the drawer *a* (figs. 5 and 6) does not, when closed, extend to the back of the chest, but leaves behind it an open space *o*, which is never seen by the

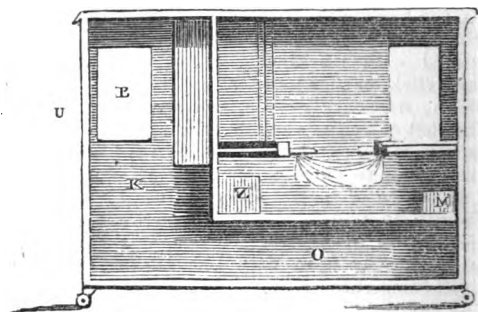
Fig. 3.



A HORIZONTAL SECTION OF THE CHEST, AS SEEN FROM ABOVE.

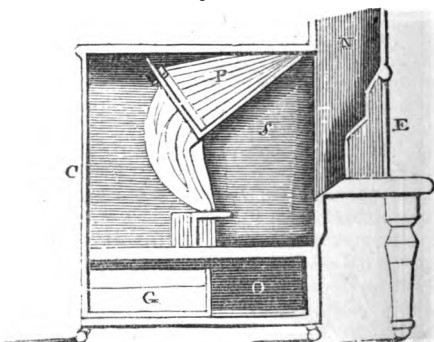
spectators. The smaller division of the chest, the front door of which is seen open at Δ (figs. 3 and 7), is divided into two parts by a screen Γ , (fig. 3, where the reader is supposed to look down upon the internal arrangements,)

Fig. 4.



A VERTICAL SECTION OF THE CHEST.

Fig 5.

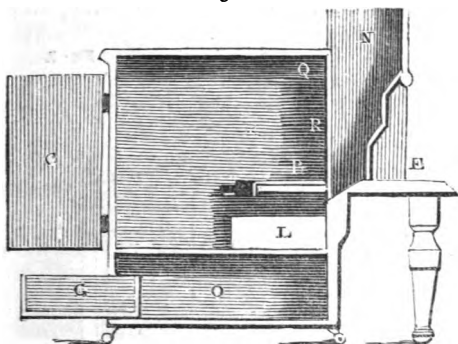


A VERTICAL SECTION OF THE CHEST, WITH THE FALSE BACK RAISED.
SIDE VIEW.

movable upon a hinge and so constructed that it closes upon the machinery Π , the same instant the door B is closed: this machinery Π occupies the front part, and the hinder part K is empty; but it communicates with the open space O behind the drawer. The back of the greater division of the chest is

double, and the part *p* (fig. 6) moves on a joint at the upper part and forms, when raised, an opening *s* (fig. 5), between the two divisions of the chest, by carrying with it part of the partition *R*, which consists of cloth tightly stretched.

Fig. 6.



THE SAME, WITH THE FALSE BACK CLOSED. SIDE VIEW.

It will be seen that the body of the Turk is occupied by an inner trunk *N* (figs. 5 and 6), the interior of which is not exhibited. This trunk *N* communicates with the chest by an opening at *r*. Thus, by simply raising the false back, a connection is made between the two cupboards, the trunk *N* and the space *o* behind the drawer.

At *u* (fig. 4) is a sliding panel which is moved on one side; the chess-player is introduced before the company are admitted, and the panel moved into its place. The player raises the false back of the larger cupboard, and occupies the position represented in fig. 7, by the shaded figure. All is now ready for the exhibition: the door *A* of the smaller division of the chest is opened, and a quantity of machinery is seen in so crowded a state, that nothing can be seen far beyond the opening, and the visitor concludes that the whole cupboard is filled with similar machinery, and he is confirmed in this conclusion when the opposite door *B* (fig. 3) is also opened, a candle held to it, and the light is seen to glimmer among the wheel-work. The door *B* is then locked, and the screen *i* falls into its place at the same instant. This door *B* is made to close by its own weight, but is also locked because the head of the chess-player is soon to be placed behind it; and the chess-automaton would cease to be a mystery should this door fly open in wheeling

the machine about the room. No notice is taken of this door being locked, because the keys are wanted for other locks.

The door *B* being secured and the screen *I* closed, the exhibitor, leaving the door *A* open, proceeds to open other parts of the machine. The drawer *G* is next opened for the

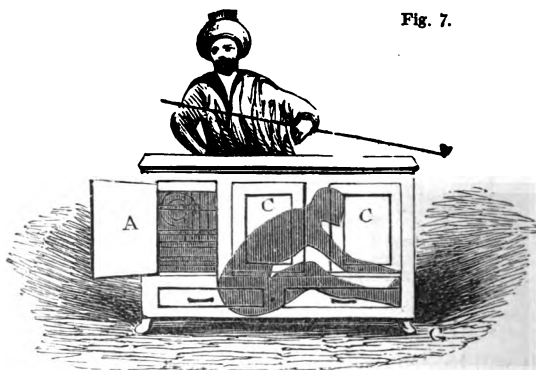


Fig. 7.

AN ELEVATION OF THE FRONT OF THE CHEST, SHOWING THE CONCEALED PLAYER IN HIS FIRST POSITION WHEN THE DOOR *A* IS OPENED,

apparent purpose of showing the chess-men, cushion, and counters, contained in it; but the real object is to give the player time to shift his position from that shown in fig. 7 to that seen in figs. 7 and 9, and to replace the false back and partition preparatory to the opening of the great cupboard. It will be seen that the body of the living player is now in the small compartment between the screen *I* (fig. 3) and the door *B*, both of which are closed, while his legs are contained in the open space *O* behind the drawer *G*, and thus the door *A* can be left open with impunity. The great cupboard being opened, a glance of the eye is sufficient to show that no person is concealed in it: and to make this more sure a lighted candle is held at a door which opens at the back. The doors *A C C* being left open, the chest is wheeled round to show the trunk of the figure; the door *D* (fig. 3) is opened, and the bunch of keys allowed to remain in it, probably to remove any suspicion which may have arisen by locking the door *B*. The drapery of the figure is then raised, and two doors, one in the trunk and the other

in the thigh, opened ; the chest is then wheeled round into its original position and the door closed. Meanwhile the concealed player withdraws his legs from behind the drawer, which he can do the more readily while it is left open.



A SIDE ELEVATION OF THE SAME, WITH THE DRAWER OPEN.



FRONT ELEVATION, SHOWING THE CONCEALED PLAYER IN HIS SECOND POSITION, WHEN THE DOOR B IS CLOSED AND A C OPEN

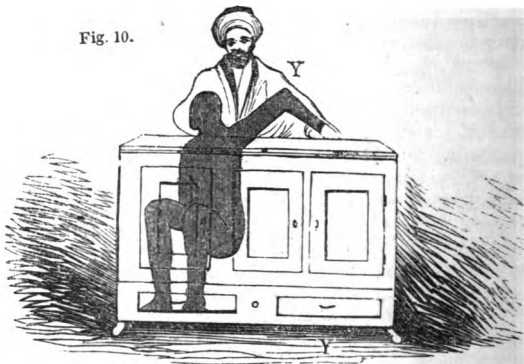
In all this routine the spectator imagines that he has inspected the whole of the interior of the machine, and feels convinced that the parts not exposed are full of machinery : whereas several parts have not been shown at all,
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and even when all the doors except *B* are open, about one half of the chest is quite excluded from the sight.

The drawer *G* being pushed in and the doors *A C C* closed, the exhibitor occupies some time in adjusting the machinery

Fig. 10.



A FRONT ELEVATION, SHOWING THE CONCEALED PLAYER IN HIS SUPPOSED THIRD POSITION.

Fig. 11.



A SIDE ELEVATION OF THE SAME.

at the back; during which Mr. Willis supposed the player to assume the position shown in a front view in fig. 10, and in profile in fig. 11; that in this position his head being above

the chess-board he could see through the waistcoat of the figure, as easily as through a veil, all the pieces on the chess-board, and could readily take up and put down a piece by means of a string communicating with the fingers of the figure. His right hand was supposed to be employed to keep in motion the wheel-work for producing the noise heard during the moves, and to perform any other movements of the figure*.

This solution by Mr. Willis, of the difficult problem of the chess-automaton is highly creditable to his sagacity, for, except in his extensive knowledge of mechanical science, he had no facilities of observation that did not belong to an ordinary spectator. This explanation was, however, admitted to be correct in all its details, except as regards the means employed by the concealed player to gain a knowledge of the moves of his antagonist and to make his own. This information belongs, however, to those minor details which could only be obtained by actual inspection of the interior arrangements of the machine: but whatever is deficient in Mr. Willis's account has been subsequently supplied by M. Mouret, who, for a long time, constituted the source of vitality of the chess-automaton.

Mr. Willis imagined that the concealed player obtained a view of the chess-board by looking through the waistcoat of the figure, so that his head was separated from the spectators only by a thin veil. The objections to this theory are numerous: among the many eyes and ears, sharpened as they were by anxious curiosity, something would surely be seen or heard to lead to discovery,—the smallest motion or sound,—even the simple act of respiration in that confined situation, might detect the confederate. It is evident that De Kempelen foresaw all this, and was thus led to provide the ingenious means we are about to describe, as being the more secret and effectual for carrying on the game.

It is proper to state that M. Mouret himself, so long the secret colleague of M. Maelzel, furnished an account of the mysteries of the automaton, from which M. de Tournay, a member of the Paris Chess Club, has published his account in the first volume of *Le Palamède*, a French periodical, devoted chiefly to Chess. It is from this source that we

* The reader will not fail to notice a discrepancy between M. Windisch's account of the mode of exhibiting the automaton and the mode actually adopted in London.

have derived the following information, which may, therefore, in every respect, be considered authentic.

It was formerly stated that, during the exposure of the interior mechanism, the exhibitor held a lighted candle to several parts of the machinery, and that he left this candle burning on an adjoining slab: the reason for this was to prevent any notice being taken of a wax taper in the interior of the machine, should its rays chance to flash out during the exhibition. The wax taper furnished the concealed player with light; and he was supplied with air by certain openings which did not appear, and by others which seemed necessary to the construction of the outer chest, or to the trunk of the Turk.

Within reach of the concealed player were, *first*, a handle by which he could guide the arm of the automaton; *secondly*, an elastic spring for moving its fingers; and, *thirdly*, a cord in communication with bellows for producing a sound to imitate "Check*." The principal contrivance requiring explanation is, that by which the player was made acquainted with the moves on the automaton chess-board, and thus enabled to repeat them on a smaller chess-board of his own. The concealed player is seated in that part of the chest immediately under the automaton's chess-board, and may be supposed to be looking up to the roof of his narrow cell. There, on what may be called his ceiling, he sees a representation of that chess-board, each square painted to correspond with the square above; the only difference being, that, in the automaton's board, some of the squares are occupied by chess-men and the rest are empty, while, in the board beneath, every one of the squares is numbered and furnished with a small metallic knob. Every chess-man on the automaton's board contains a small magnet, and each move made with any one sets in motion the metallic knob belonging to the squares from and to which such piece is played.

To illustrate this action more clearly, let the reader suppose himself placed under a table both surfaces of which are respectively divided into sixty-four corresponding squares: to each square of the under-side of the table is suspended by means of a very short thread a little iron ball. Now, as a magnet exerts its attractive force for unmagnetised iron and steel through any known substance, (except, of

* This last addition was made by M. de Kempelen, previous to his second tour.

course, through iron and steel,) it is quite clear that the wood of the table will not prevent the magnets contained within the chess-men from attracting the little balls, and holding them, as it were, fixed to the under surface of the table: but, as there are only thirty-two chessmen actually on the board at the commencement of the game, it follows that thirty-two balls are attached to the wood of the table, while the other thirty-two remain suspended by their threads. As soon as one particular piece is taken up for the purpose of making a move, it is obvious that the metallic knob immediately below it, being no longer subject to the magnetic attraction, falls as far as it is permitted by the length of the thread which supports it, and thus intimates to the person below that the square just occupied by a piece is now vacant;—but the piece being placed on another square, the knob below that square starts up and thus indicates the precise square to which the piece was played. The concealed player repeats the move on a little board, with which he is furnished, and which is numbered to correspond with the board on the under-side of the table; this board is constructed in the manner of the chess-boards used in travelling, so as to be safe from the danger of having the pieces upset. On this board he also makes his own move, and takes note of the numbers of the squares from and to which his piece is played;—he then sets the arm of the automaton in motion,—takes up the piece he designs to play,—the little knob falls down;—he plays the piece to the square intended, and the little knob rises up;—and thus the game proceeds.

This illustration will afford the reader a more perfect notion than has yet been given of the mode of working the automaton. We have nothing more to say respecting the mechanical part of this strange deception, and therefore beg to conclude our notice with a translation of the latter half of M. de Tournay's very amusing article.

M. Maelzel having entered into an agreement with M. Mouret, an eminent chess-player, to conduct the internal arrangements of the automaton, the two confederates set out on a tour for the purpose of spreading the fame of the automaton, and reaping the benefit of the deception in many towns of England, Scotland, and Holland, where it was yet only known by report. The most complete success attended this journey. Wherever they went, spectators crowded to the exhibition to witness the triumphs of the automaton, who generally kept his ground against his antagonists, and came off victorious, in spite of the advantage

which he permitted to his opponent in giving him the pawn and move.

The exhibitor and his assistant went on for some time in perfect harmony: accounts were settled between them at every halting-place, and each was perfectly satisfied. It happened, however, on one of these occasions that M. Maelzel remained debtor to his assistant for a considerable sum, and as weeks and months passed by he still had some pretext for omitting its payment. At length a year had passed, without producing the desired settlement, and M. Mouret, weary of this delay, found the means of frightening his companion into his proper duty.

The automaton was then at Amsterdam; the King of Holland sent one morning to engage the exhibition-room; at the same time ordering a sum equal to three thousand francs to be paid to M. Maelzel. The latter went joyfully to announce the good news to his associate—they breakfasted together, and were delighted at the thought of entering the lists with a crowned head. M. Maelzel then hastened to make such preparations as should make the exhibition as brilliant as possible. The performance was to commence at half-past twelve at noon. Twelve o'clock arrives, and it is time for M. Mouret to take his station in the chest. But he has not yet arrived, and M. Maelzel hastens to find out the cause of the delay. What is his surprise to find Mouret in bed, and seized with a convulsive trembling. "What do I see? what is the matter?" exclaimed Maelzel. "I have a fever," said his artful assistant.—"Why, you were very well just now!"—"Yes, but this is a sudden attack."—"The king will be here presently."—"He must go back again."—"But what can I say to him?"—"Tell him the automaton has got the fever."—"No more of this folly."—"I don't wish to joke with you."—"Then pray get up."—"Impossible."—"Let me call a physician."—"It is of no use."—"Is there no means of subduing this fever?"—"Yes, one only."—"What is it?"—"To pay me the 1500 francs you owe me."—"You shall have them... this evening?"—"No, no, this moment."—M. Maelzel saw too plainly that there was no alternative, and went to fetch the money. The cure was wonderful; the automaton was never so attractive before. The King did not actually play, but he advised his Minister of War, who played for him. The pair were completely beaten by the automaton, but all the blame of the defeat was, of course, thrown upon the Minister.

Another anecdote is related of the automaton to the fol-

lowing effect. In one of the towns of Germany a conjuror had been exhibiting his various tricks, to the delight and amazement of the inhabitants, when the arrival of the automaton presented a still more powerful object of attraction, and left the poor fellow without an audience. Annoyed and jealous at the reputation of his rival, he went to be himself a witness of the new performance, and from his own experience in the art of deception he felt convinced that the chest contained a hidden player. He therefore began all at once to raise a cry of "Fire," in which he was seconded by one or two companions. The spectators were seized with the greatest alarm, in which, strange to say, the automaton participated, and in his fright upset his adversary and tottered about as if he were mad. Happily, M. Maelzel, who preserved his presence of mind, was able to push him behind a curtain, where he soon became quiet, and recovered his usual dignified bearing. The alarm of fire was soon discovered to be false, and the conjuror did not gain anything by his attempt to undeceive the company. After this event M. Maelzel, in giving directions to a candidate for the office of concealed player, was accustomed to say, "If you hear a cry of fire, don't stir; I will come to your help."

The automaton was afterwards taken to North America, where it was exhibited, during several years, in the principal towns of the United States and Canada. South America then received a visit from this wonder of the age, and after a due exhibition of its powers the automaton finally sank into oblivion, and was deposited in a lumber-room at New York, where we believe it still remains, never again perhaps to be the means of exciting curiosity or interest.

The following games actually played by the automaton will probably be gone over with great interest by the reader. We must, however, remind him that the "Pawn and Move Game" is now played much better than at the time when Mouret worked the automaton, and that Mouret was a tricky and ingenious, rather than a great and accomplished player.

As the Automaton, during his second visit to London, gave the odds of the Pawn and move to all his antagonists, the reader will bear in mind that *the King's Bishop's Pawn must be removed from the Automaton's side of the board.*

FIRST GAME.

(Black). MR. KEEN.

- 1 K. P. two sq.
- 2 Q. P. two sq.
- 3 K. B. to Q. third sq.
- 4 Q. B. P. one sq.
- 5 K. P. one sq.
- 6 K. B. P. two sq.
- 7 K. Kt. to K. B. third sq.
- 8 Castles.
- 9 Q. Kt. P. one sq.
- 10 Q. to K. sq.
- 11 K. Kt. takes P.
- 12 Q. B. to K. third sq.
- 13 K. R. P. one sq.
- 14 Q. takes Kt.
- 15 Q. Kt. to Q. second sq.
- 16 Q. to K. Kt. third sq.
- 17 K. to R. second sq.

(White). THE AUTOMATON.

- 1 K. P. one sq.
- 2 Q. B. P. one sq.
- 3 K. Kt. P. one sq.
- 4 Q. P. two sq.
- 5 Q. B. P. one sq.
- 6 Q. Kt. to Q. B. third sq.
- 7 K. Kt. to K. R. third sq.
- 8 K. B. to K. second sq.
- 9 Castles.
- 10 Q. B. P. takes P.
- 11 K. B. to Q. B. fourth sq.
- 12 K. Kt. to K. Kt. fifth sq.
- 13 K. Kt. takes B.
- 14 Q. to Q. Kt. third sq.
- 15 Kt. takes Kt.
- 16 Kt. to K. seventh sq. checking,
and discovering check.
- 17 Kt. takes Q. and then wins easily.

SECOND GAME.

MISS HOOK.

- 1 K. P. two sq.
- 2 K. B. P. two sq.
- 3 Q. B. P. one sq.
- 4 K. R. P. two sq.
- 5 K. Kt. to K. B. third sq.
- 6 K. P. one sq.
- 7 Q. P. two sq.
- 8 P. takes P.
- 9 K. Kt. P. two sq.
- 10 K. B. to Q. third sq.
- 11 Q. takes Kt.
- 12 Q. Kt. P. one sq.
- 13 Kt. to Q. second sq.
- 14 Q. R. P. one sq.
- 15 Q. to K. second sq.
- 16 B. takes B.
- 17 Q. takes Kt.
- 18 Q. R. P. one sq.
- 19 K. R. to B. sq.
- 20 Q. to K. R. third sq.
- 21 Q. R. to Q. sq.
- 22 K. B. P. one sq.
- 23 K. Kt. P. one sq.
- 24 K. R. P. one sq.
- 25 Q. to K. B. third sq.
- 26 Q. to K. Kt. fourth sq.
- 27 K. Kt. P. one sq.
- 28 B. to Q. Kt. fourth sq.
- 29 R. takes R.
- 30 Q. to K. B. fourth sq.
- 31 Q. B. to Q. sixth sq.
- 32 R. to Q. second sq.

THE AUTOMATON.

- 1 K. P. one sq.
- 2 Q. B. P. two sq.
- 3 K. Kt. to K. R. third sq.
- 4 Q. Kt. to Q. B. third sq.
- 5 Q. P. two sq.
- 6 K. Kt. to K. B. fourth sq.
- 7 P. takes P.
- 8 Q. to Q. Kt. third sq.
- 9 K. Kt. takes Q. P.
- 10 Kt. takes Kt. checking.
- 11 K. B. to K. second sq.
- 12 B. checks.
- 13 Castles.
- 14 Kt. takes K. P.
- 15 B. takes Kt. checking.
- 16 Kt. takes B. checking.
- 17 B. to Q. second sq.
- 18 B. to B. third sq.
- 19 Q. home.
- 20 Q. to K. B. third sq.
- 21 K. P. one sq.
- 22 Q. P. one sq.
- 23 Q. to Q. third sq.
- 24 B. to Q. second sq.
- 25 K. P. one sq.
- 26 Q. to Q. fourth sq.
- 27 K. R. P. one sq.
- 28 K. R. takes B. P.
- 29 B. takes R.
- 30 Q. R. P. two sq.
- 31 Q. P. one sq.
- 32 K. P. one sq. and wins.

THIRD GAME.

MR. LOMAX.

- 1 K. P. two sq.
- 2 K. B. to Q. B. fourth sq.
- 3 K. B. to Q. Kt. third sq.
- 4 Q. B. P. one sq.
- 5 K. Kt. to K. B. third sq.
- 6 Q. P. one sq.
- 7 Q. B. to K. third sq.
- 8 Q. Kt. to Q. second sq.
- 9 K. P. one sq.
- 10 K. B. to Q. B. second sq.
- 11 K. Kt. to Kt. fifth sq.
- 12 Q. Kt. to K. B. third sq.
- 13 Kt. takes Kt.
- 14 Q. P. one sq.
- 15 K. R. P. two sq.
- 16 K. Kt. P. two sq.
- 17 P. takes Kt.
- 18 K. B. to Q. third sq.
- 19 K. to Q. second sq.
- 20 K. takes B.
- 21 K. to B. second sq.
- 22 K. moves.

THE AUTOMATON.

- 1 K. Kt. P. one sq.
- 2 K. P. one sq.
- 3 Q. B. P. two sq.
- 4 K. B. to Kt. second sq.
- 5 K. Kt. to K. second sq.
- 6 Castles.
- 7 Q. Kt. P. one sq.
- 8 Q. P. two squares.
- 9 B. to Q. R. third sq.
- 10 Q. Kt. to B. third sq.
- 11 Q. to Q. second sq.
- 12 Kt. takes P.
- 13 B. takes Kt.
- 14 K. B. to Q. third sq.
- 15 Kt. to K. B. fourth sq.
- 16 Kt. takes B.
- 17 P. takes P.
- 18 K. B. checks.
- 19 Q. B. takes B.
- 20 Q. checks.
- 21 K. R. checks.
- 22 Q. takes P. giving checkmate.

FOURTH GAME.

MR. MERCIER.

- 1 K. P. two sq.
- 2 K. B. to Q. B. fourth.
- 3 K. Kt. to K. B. third.
- 4 K. P. takes Q. P.
- 5 K. B. to Q. Kt. third.
- 6 Castles K. R.
- 7 Q. P. one sq.
- 8 Q. B. P. two.
- 9 K. R. P. one sq.
- 10 Q. to K. second.
- 11 Q. Kt. to B. third.
- 12 Q. B. to Q. second.
- 13 B. takes B.
- 14 K. B. to Q. sq.
- 15 Q. B. to Q. second.
- 16 Q. B. to K. third.
- 17 K. B. P. takes P.
- 18 Q. P. one.
- 19 Q. to K. sq.
- 20 K. R. takes B.
- 21 K. R. to B. sq.
- 22 K. B. to Kt. fourth.
- 23 Q. B. P. one sq.
- 24 K. B. to Q. sq.
- 25 Q. takes Q.

THE AUTOMATON.

- 1 K. P. one sq.
- 2 Q. B. P. one sq.
- 3 Q. P. two.
- 4 K. P. takes P.
- 5 K. Kt. to B. third.
- 6 K. B. to K. second.
- 7 Castles K. R.
- 8 Q. B. to K. Kt. fifth.
- 9 Q. B. to K. R. fourth.
- 10 Q. to Q. second.
- 11 K. B. to Q. Kt. fifth.
- 12 K. B. takes Kt.
- 13 Q. Kt. to B. third.
- 14 Q. P. one sq.
- 15 Q. R. to K.
- 16 Q. P. takes B.
- 17 Q. Kt. to B. fourth.
- 18 Q. Kt. to K. fifth.
- 19 Q. B. takes Kt.
- 20 Q. Kt. to K. Kt. fourth.
- 21 K. Kt. to K. fifth.
- 22 Q. to K. second.
- 23 K. Kt. to B. third.
- 24 Q. takes K. P. checking.
- 25 Q. R. takes Q. and wins.

CHAPTER VII.

THE KNIGHT'S MOVE.

Moves of the Pieces—Leaps of the Knight over the sixty-four squares of the board in sixty-four moves—Attempts to solve this remarkable problem by celebrated mathematicians—Examples on limited systems of squares—Solutions of the Problem on the Chess-board—Dr. Roget's solution—The power of ending as well as beginning on any given square—Examples—Rules—Variations of the Problem.

WHILE studying the various powers of the pieces at chess, we cannot fail to be struck with the remarkable move of the knight: we have thought it probable that the move of this piece originated in a compound of the shortest moves of the bishop and rook; but in *modern* chess this piece is the only one which is allowed to move over the heads of other pieces. The peculiar power which this privilege gives to the knight in actual play, it is not our purpose here to discuss: another interesting question will occupy attention. A little consideration will show that the king, provided no other piece were on the board, could pass in succession to every one of the sixty-four squares, either with or without going twice over the same square: the queen could do the same, and so likewise could the rook. But the pawn, as it can only move straight forwards (except in capturing, and even then it moves obliquely forwards), cannot traverse the sixty-four squares; nor can the bishop do so, for one consequence of his diagonal move is to confine him to squares of one colour: consequently, he can traverse only thirty-two squares. The knight is yet remaining, and a question arises,—Can the knight traverse the sixty-four squares without stepping on any square twice? The solution of this question is one of the most remarkable circumstances in the history of chess; for as it was soon found that the problem could not be solved by mere inspection, the difficulty attending it drew the attention of ingenious persons towards the subject. Difficulties act upon scientific and ingenious minds rather as incentives than as discouragements; and this problem of the knight's move attracted the notice of first-rate mathematicians, who might not otherwise, perhaps, have paid any attention to chess and its associations. Among the distinguished men who have endeavoured to solve this problem are Euler, Bernouilli, Mairan, Demoivre, Montmort, Willis, and Dr. Roget; and we propose in the present chapter shortly to consider the results at which they arrived.

Most of the solutions of the problem (for we may here state at once that it *can* be solved) have been arrived at by repeated trials, without proceeding in accordance with any particular law; and, we doubt not, that most of our readers could, with a little patience and ingenuity, carry the knight over the sixty-four squares, after many trials. But the object of such a man as Euler, whose profound mathematical talents led him to seek for principles in every department of study, was to elicit some general law by which the required object might be attained. He was successful in tracing the outline of a rule or law by which this might be accomplished; but the practical application of it was so difficult that we doubt whether any one but himself has ever adopted it. The thorough mastery of the subject can only be attained when we are able to solve the problem in all its varieties, that is, to begin the circuit of the knight at any given square, and to end at any other given square.

In order to trace this power of the knight step by step, an anonymous writer, about twenty years ago, gave representations of imaginary chess-boards, rectangular, but containing a smaller number of squares than a real board; and he was able to demonstrate, that if the board contained 12, 20, 21, 24, 25, 28, 30, 32, 35, 36, 40, 42, 48, 49, or 56 squares, the knight could be carried over the whole of them, without going twice on the same square. These moves of the knight may be represented either by numerals, or by lines drawn on a diagram: the latter is the more perspicuous and pleasing of the two; and we will here give representations of the modes of proceeding in a few of these cases. Let us suppose there are three boards, containing respectively 5×5 , 6×6 , and 7×7 squares, the knight can be carried over them in the following manner:

Fig. 1 (a).

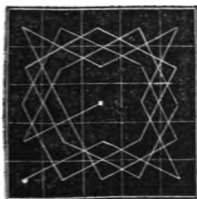
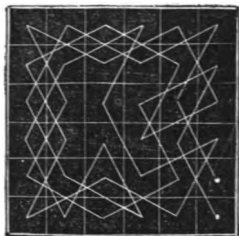
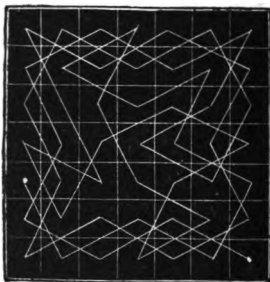


Fig. 1 (b).



The angles represent the various positions of the knight; and the lines, his paths from one square to another. Beginning with fig. 1 (*a*), we see that if the tour commences at the left-hand bottom corner, all the twenty-five squares in succession can be traversed without any one being covered twice; and the route terminates at the central square. In fig. 1 (*b*), the tour commences at the right-hand bottom corner square, and, after extending over the thirty-six squares in succession, ends at the square next above the initial square.* In fig. 1 (*c*), the route is over all the forty-nine squares, and the terminal square is at a considerable distance from the initial one.

Fig. 1 (*c*).

These examples show that the knight may make the tour of a chess-board containing a smaller number of squares than the regular board: and there is little doubt that it might also be done on a board of more than sixty-four squares*. These imaginary boards have helped to devise systems whereby the problem can be solved on a real board.

We will now give three diagrams, representing three modes of solving the problem on a regular chess-board: and the reader would gain a clearer idea of the subject by actually performing the operation: he will do well to mark each square with a counter, as the knight steps on it, in order not to go twice on the same square. In the first diagram we shall commence at one corner and terminate at another: in the second, we shall cover all the thirty-two squares of one half of the board, before proceeding to the other

* Ciccolini has solved the problem of the knight's move over a board of one hundred squares, as well as over a circular board of sixty-four squares.

half: in the third we shall give a *re-entering* route, that is, one in which the *last* square is situated at exactly a knight's move from the *first* square, so that the tour may be re-entered on, and performed in precisely the same way any number of times.

In fig. 2 (a), the regular board of sixty-four squares is traversed by the knight, beginning at one corner, and ending at another; this, it will be seen, forms a figure having some degree of symmetry, but less so than one or two which we shall hereafter give. In fig. 2 (b), the squares

Fig. 2 (a).

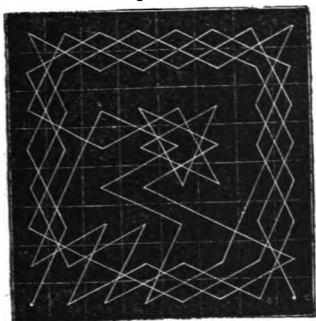
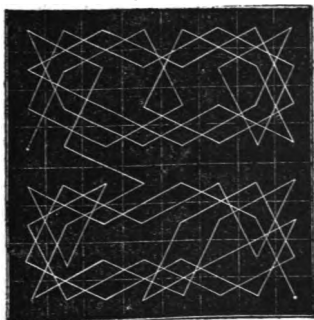


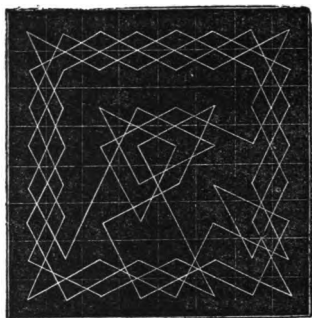
Fig. 2 (b).



are separated into two portions, one of which is traversed before the knight crosses over to the other. Fig. 2 (c), possesses this distinguishing property, that we can com-

mence the tour on *any* square: in drawing the diagram we commenced at the right-hand bottom corner, and ended at the knight's third square; but any other initial square might have been selected, because the route is an interminable one, re-entering into itself.

Fig. 2 (c).



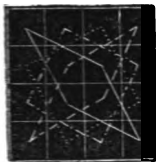
Many other ingenious modes have been devised, some of which will be noticed hereafter; but no satisfactory attempt to give a *general* solution to the problem had been made public, until the month of April, 1840, when Dr. Roget communicated a short but admirable paper to the *Philosophical Magazine*, unfolding a method by which the problem could be solved in any form, that is, by beginning at any given square, and terminating at any other given square of the opposite colour*. We will now attempt to explain this ingenious method.

In the first place, the reader must conceive the board to be divided into four quarters, of sixteen squares each, by two lines passing through the middle at right angles to each other, and parallel to the edges of the board. Then selecting any quarter, it will be found that the sixteen squares may be divided into four systems, each of which consists of four regular knight's moves. These systems are shaped, two as perfect squares, and two similar to the rhombus,

* Since the knight, at each move, goes to a square of a different colour from that which he before occupied, all the *odd* squares are of the same colour as the initial square, and all the *even* squares must be of the opposite colour; consequently the sixty-fourth square, which is the terminal one, must always be of the opposite colour to the initial one.

lozenge, or diamond: (in future we shall use the last of the three names.) Thus in fig. 3, the sixteen squares, constituting one quarter, are divided into four systems, represented by these four kinds of lines, $\overline{\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot}$ forming two

Fig. 3.



squares and two diamonds; and it will be seen that each of the four sides forming each of these figures is a regular knight's move.

In the next place it will be found, that, after passing over the four squares of one system in one quarter of the board, we can pass to the same system in an adjoining quarter; and, after traversing that system, can pass on to another quarter, and so on; thus, in sixteen moves, we can traverse the sixteen squares forming one system of the whole board. We will demonstrate this as to *two* of the systems, and the reader will then readily admit its truth as to the other two. In fig. 4 (a), we traverse all the sixteen squares of the system $\overline{\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot}$; and in fig. 4 (b), all those of the system $\overline{\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot}$. The diamonds in the former case, and the squares in the latter, *appear* to be incomplete, because only three out of the four sides are represented; but this necessarily results from the conditions of the problem, for the knight must not go twice on the same square, which he inevitably would do if we drew the four sides of each figure: the knight, however, steps on the squares representing the *angles* of each figure, and this is sufficient to make our description correct.

Now the question which arises, is this:—Can the knight,

Fig. 4 (a).

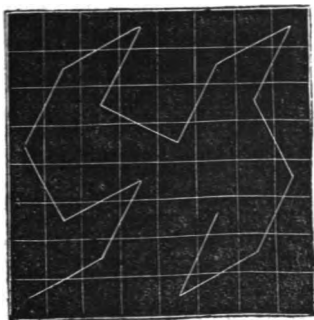
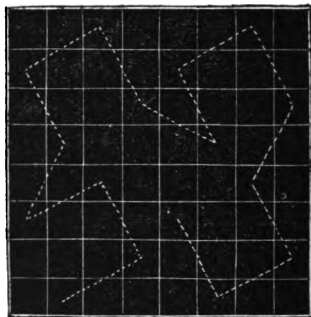


Fig. 4 (b).



after having traversed the sixteen squares of one system, pass on to another system? He can do so under certain conditions: he can pass from a square to a diamond system, or from a diamond to a square system: but not from a diamond to a diamond, or from a square to a square. Moreover, the sixteenth, or last square of each system ought to be as near the *centre* of the board as possible, since, if it be at or near a corner, the passage to another system may be difficult, or even impossible. If we examine fig. 4 (a), we shall see that, beginning at the corner square, the terminal one of that system is such as to allow the knight to step on to either of the square systems, there being a choice of four moves, of which two belong to each of the square systems: similarly, from the terminal square in fig. 4 (b), we can select four squares to move to, of which two belong to each of the diamond systems.

If the necessary precautions be attended to, it will now be evident that the problem may be solved by the method under consideration. Let the initial square, for example, be in one corner: it will then belong to a diamond system. After traversing the sixteen squares of that system, the knight passes to a square system, which is succeeded by the other diamond, and this by the other square, when the tour terminates. A little practice will give the necessary facility, provided the player attends to these two points:—1st, to complete the sixteen squares of one system before he passes to another: 2nd, to terminate each system rather towards the centre of the board than towards one corner. Generally speaking, he may pass round either to the right

or to the left *ad libitum*, and may choose any one of the sixty-four squares he pleases, as the initial square.

When the method of solving the problem of the knight's move is thoroughly understood, the young chess student may pass on to that which constitutes the peculiar feature of Dr. Roget's method, and which confers on it that generality and comprehensiveness never before attained: viz., the power of *ending* as well as of *beginning* on any *given* square, provided, of course, that the two squares be of opposite colours. When the two given squares are named, the player must attentively notice to what systems they belong: whether both are in diamond systems or in squares, or one in a diamond and the other in a square: also, if both are diamonds, whether the two form parts of the *same* diamond system or not. The determination of these points will decide the mode of procedure. If the two squares belong to the same system, we must depart from one of the instructions just given: we must not complete that system before passing to another, because one square belonging to it is to be the very last of the 64. We must therefore pass on to another system before completing the first one, and it is optional to leave as many as we please, to assist in forming links to conduct to the terminal square. Dr. Roget recommends that one or two squares of the system should be left to the last, but we incline to the opinion that it will be better to leave a greater number,—that is, after covering two or three squares of that system to which the initial square belongs, pass on to the other three systems successively, complete the 48 squares of which they consist, and then cover the remaining 13 or 14

Fig 5.



squares of the first system. We will illustrate this by a problem. Required: to commence at the king's rook's square, and to terminate at the king's bishop's 6th square. These two squares belong to the same diamond system; consequently we must pass on to another system before completing this one. In the diagram (fig. 5) we begin at the rook's square, and cover only two squares of the diamond system to which it belongs: we then pass on to a square system, the 16 squares of which we complete: after this we traverse the 16 squares of the other diamond system, and then the 16 of the other square; finally, we cover the remaining 14 squares of the first diamond system, and end at the required position.

If the initial and terminal squares are respectively in the two diamond or the two square systems, another modification is required, arising from the circumstance that the knight cannot pass from one diamond system to the other, nor from one square system to the other. Let the initial square be in one diamond system, and the terminal square in the other. Complete the first diamond system; then one of the square systems; then traverse a *portion* of the second diamond system, omitting that square which is to be the terminal square, as well as some others; after this, cover the second square system; and lastly, traverse the remainder of the second diamond system, ending on the required one. By transposing the words "square" and "diamond" in this description, it will be available for that variety of the problem which begins in one square system and ends in the other.

If the initial square be in a diamond system and the terminal in a square one, or *vice versa*, the solution is easier than in either of the cases before supposed; because all the four systems can be completely traversed in succession, by bearing in mind that the *second* system traversed must not be that which contains the terminal square.

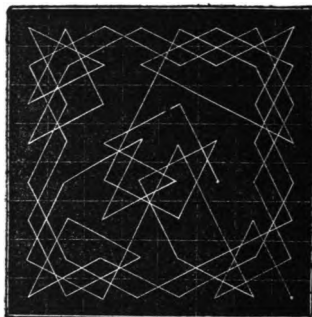
We have endeavoured to impress on the mind of the reader, that attention to the respective *systems* in which the initial and terminal squares are contained, is the point of most importance in giving a general solution to the varieties of this problem. When this is once attended to, minor difficulties are more readily surmounted. Among these are, the quarter of the board on which the terminal square is situated. Not only must the tour of the knight, in a given problem, end in a particular system, but also in a particular quarter of the board; and as the tour may generally be made from left to right, or from right to left

at pleasure, we must choose that direction which, while it obeys the conditions of the problem as to systems, shall terminate in that quarter which contains the terminal square. We may illustrate this by referring again to fig. 5. The terminal square is in the right-hand upper quarter. After covering 2 squares of the first diamond system, and then traversing the 48 squares which constitute the other three systems, we find the knight in the left-hand upper quarter, only two squares distant from the terminal square; and as we have still 14 moves to make, we manage to go into all the other three quarters of the board before arriving at that one which contains the terminal square. In every instance, if the rules which we have given are attended to, and any difficulty arises towards the end of the tour, a reconsideration of a few of the last moves will enable the player to surmount the difficulty. The moves which it is in the power of the knight to make at any given moment, varying from one to eight in number, give such interminable variety to the modes of solution, that the judgment of the player must be exercised as to the choice of the mode of proceeding in each particular instance; but it is only in the last few moves that the judgment is particularly called for, provided the prescribed rules are attended to. Of the number of ways in which the problem can be solved no estimate has yet, as far as we are aware, been made; nor do we know of any means but actual trial by which it could be determined, since the regular arithmetical law of permutation will not here apply. If the squares of the board were numbered from 1 to 64, and these numbers were noted down in the order in which the knight moved, we have very little doubt that this order might be varied in more than a *million* different ways; there are $64 \times 32 = 2048$ modes of varying the initial and terminal squares alone; and in each mode the intermediate moves are susceptible of variation at almost every step of the process.

Such is the result at which Dr. Roget's extremely ingenious investigation enables us to arrive. Until his method appeared, no one, we believe, was able to insure a solution of the problem when both the initial and terminal squares were prescribed; except in the limited instance of a re-entering route, where the terminal square is a knight's move distant from the initial one. By the method which we have just endeavoured to explain, the problem can be solved whether the terminal square be far removed from the initial one, or contiguous to it; the only condition being, that the squares be of different colours.

To shew the interesting variety of which this problem is susceptible, we will give three additional representations, each of which possesses some peculiar property capable of being committed to memory: they are partly original, and partly altered from methods already known; and the whole of them differ from Dr. Roget's mode of solution. Fig. 6 is produced by attending carefully to

Fig. 6.



this one simple rule:—*Keep as far from the centre of the board as possible.* In obedience to this direction, the tour of course commences in one corner, no matter which, and every successive move is determined according to the distances, from the centre of the board, to those squares open to the knight; the greatest distance being always chosen. It might appear from this rule, that the terminal square ought to be still nearer to the centre of the board than it is seen to be; but it will be found that in the course of the preceding moves, the four central squares have necessarily become occupied; since it happens in some cases that there is only one square left open to the knight, and that one may probably be near the centre of the board. No difficulty will occur, provided we adhere strictly to the one rule laid down.

Fig. 7 is produced by adhering to the following rule: *Play the knight to that square where he has least power.* Supposing the board to be unoccupied except by the knight, the reader can easily satisfy himself, that the knight can command 2, 3, 4, 6, or 8 squares, according to his position: if in one corner, he commands only 2 squares; if he be on the knight's square, he commands 3 squares; if on the bishop's square, 4 squares; and as he

approaches the centre, the squares commanded are 4, 6, or 8 in number. Now the rule requires, that in every instance the square chosen for the knight's leap be that which, of all those remaining open to the knight, will give him least power. If at any move there are two open squares of equal power in this respect, either one may be chosen. In many points this solution resembles the last, since, generally speaking, the knight has "least power" when "farthest from the centre;" but a comparison of the two figures produced will show that the routes are by no means identical.

Fig. 7.

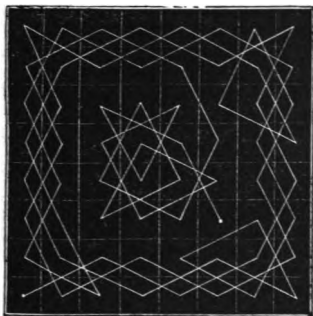
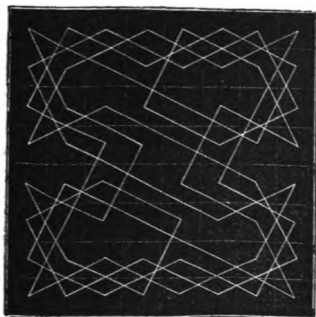


Fig. 8 (a) is possessed of a most remarkable numerical property, and belongs to a class of problems which would

Fig. 8 (a).



be found fertile in interesting combinations. In order to

exhibit this property, we have in a separate diagram or table, fig. 8 (b), numbered the squares in the order in which the knight stepped on them. The tour commences on one of the central squares, which we have marked 1, and terminates on the king's bishop's third, which is therefore marked 64. Now it will be found, that if we select two squares on the opposite sides of the centre, and equidistant from it, the *difference of the two numbers occupying those squares will be always equal to 32*. Thus, the opposite

Fig. 8 (b).

48	55	4	29	10	53	6	27
3	30	49	54	5	28	11	52
56	47	32	9	50	13	26	7
31	2	57	46	33	8	51	12
44	19	40	1	14	25	34	63
39	58	45	18	41	64	15	24
20	43	60	37	22	17	62	35
59	38	21	42	61	36	23	16

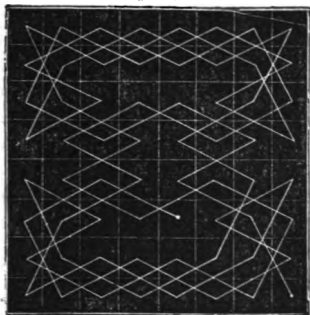
corner squares are 16 and 48, 27 and 59; and $48-16=32$ — $27=32$: the four central squares are 1 and 33, 14 and 46; and $33-1=46-14=32$. In the same way we may select any two squares, provided the centre of the board is precisely between them, and equidistant from them, and we shall find that the smaller number subtracted from the greater will invariably leave 32.

There are other remarkable circumstances connected with this last solution. The route is a re-entering or interminable one, and the figure produced, as seen in fig. 8 (a), is one of the most symmetrical which we have yet given. The route being interminable, may be commenced on any square, and as the initial square must always be marked 1, the distribution of the numbers over the board would vary with the varying of the initial square, every square being affected alike. Now it will be found, that at whatever square the route commences the same numerical law will hold good; there will in fact be 128 modes of varying the order of the numbers, in all of which the same figure will

be produced, and the same remarkable law will be observed; because any square out of the 64 may be selected as the initial square, and from each we may begin the route either to the left or the right.

Another example of the maintenance of a particular law throughout the numbers obtained, we will here give, in order to shew the reader how varied may be the results to which he can arrive by a little ingenuity. Fig. 9 (a) is a very pleasing and symmetrical figure, produced by a route

Fig. 9 (a).



of which the numbers are entered in fig. 9 (b). If these numbers are examined, it will be found, that the difference

Fig. 9 (b.)

17	8	43	38	15	10	45	26
42	39	16	9	44	37	14	11
7	18	41	48	5	12	35	46
40	49	6	19	34	47	4	13
29	20	63	50	3	22	33	56
62	51	28	21	64	57	2	23
27	30	63	60	25	32	55	58
52	61	26	31	54	59	24	1

of two numbers situated on opposite sides of the centre, and equidistant from it, is 16,—half the amount of constant difference in the last case. This route is not a re-entering one, and we do not think it could be made so, with a constant difference of 16.

In the solution fig. 10 (a) another singular numerical property has been discovered, namely, that the sum of each column amounts to 260. A similar result is obtained if the squares of the chess-board are numbered in the regular order given in fig. 10 (b).

Fig. 10 (a).

22	11	35	53	20	13	38	51
35	54	21	12	37	52	17	14
10	23	56	33	16	19	50	39
55	34	9	24	49	40	15	18
26	7	48	57	32	1	42	63
47	58	25	8	41	62	31	2
6	27	60	45	4	29	64	43
59	46	5	28	61	44	3	30
260	260	260	260	260	260	260	260

Fig. 10 (b).

1	2	3	4	5	6	7	8
16	15	14	13	12	11	10	9
17	18	19	20	21	22	23	24
32	31	30	29	28	27	26	25
33	34	35	36	37	38	39	40
48	47	46	45	44	43	42	41
49	50	51	52	53	54	55	56
64	63	62	61	60	59	58	57
260	260	260	260	260	260	260	260

The reader will now have had sufficient proof of the diversified solutions of which the knight's problem is susceptible. We have never heard of a chess kaleidoscope, but the instructions we have given will enable him to form one out of the numerous other modes of solution which may be left to his ingenuity to produce. Nor will the study of this subject be without its use to the chess-player; since it not only teaches the art of manœuvring this beautiful piece, but brings the fact into forcible notice, that the knight has less power, and therefore becomes less valuable, when he approaches the corners and sides of the board.

CHAPTER VIII.

ON THE POWERS OF THE PIECES AND PAWNS.

Best method of learning the moves—Various powers of the pieces—Our method of estimating them—Various methods for each piece on a clear board—Powers of the pieces at the commencement of the game—Variations in power during the progress of the game—Various examples—Modifying elements—Mathematical definitions of the moves and powers of the pieces.

WE quite agree with the suggestion of a recent writer that the best method of learning the names of the pieces, with their moves, and the manner of placing them at the beginning of the game, is to take an hour's lesson from a friend. Supposing this to have been done, and the student to be engaged in actual play, he will soon perceive that the various pieces have different degrees of power; that a rook is of more value than a bishop or a knight, and that a pawn is of far less value than a minor piece. He will find the queen to be a match for several pieces, and may be willing to part with a rook, a bishop and a knight, in order to capture his antagonist's queen. The different values of the pieces and pawns are soon appreciated by the player, and he endeavours to regulate his exchanges accordingly; nevertheless, few persons have attended to the circumstances which decide these values, and although they are numerically expressed in most elementary works, yet the computations which have led to them are always omitted.

If a general had two bodies of troops similar in most respects, but one of which, from any cause whatever, could occupy only a particular part of any hostile district; while the other was capable of occupying different posts at distant points by a series of rapid movements; the first body, would, generally speaking, be far less valuable than the second. Now something analogous to this occurs at chess; those pieces which are capable of taking the greatest range over the board, and of making the most rapid movements, are the most valuable. For the hills and valleys of a contested country, we have nothing but the black and white squares of the chess-board: therefore the test of strength which we are now considering is this,—how many squares of the chess-board can each piece or pawn command at one time?

In the first place, let us suppose the board to be cleared of its pieces and pawns, and one of each to be placed on it

in succession. Choose a central square, such as the king's 4th, and ascertain how many squares a pawn or a piece can command from that position. A pawn placed on that square commands two others, being those to which it would move if it made a capture. The knight could move to any of 8 squares; the bishop to any one of 13 squares; the rook to 14; the queen to 27; and the king to 8.—We refrain from demonstrating these numbers, because the reader can easily satisfy himself on this point, by placing the pieces successively on the king's 4th square, all the other squares being unoccupied. So far, then, as this mode of comparison is concerned, the power of the pieces to move to other squares is—

Pawn	...	=	2
Knight	...	=	8
Bishop	...	=	13
Rook	...	=	14
Queen	...	=	27
King	...	=	8

But we have now to inquire whether this proportion exists for all the squares equally. A very little experience will show that it does not: every piece is diminished in value as it approaches the edges of the board; but this diminution is not the same for all. Let us select the king's rook's square, and notice the change in the powers of the pieces. Testing them one by one, we shall find that the number of squares to which each can move is—

Pawn	...	=	1
Knight	...	=	2
Bishop	...	=	7
Rook	...	=	14
Queen	...	=	21
King	...	=	3

Here it will be seen, that while the rook has not changed in value, the others have done so considerably, but in different ratios. If we select any other square intermediate between the centre and the corner, we shall find the numbers to be higher than the one, and lower than the other of our two lists. The knight, for instance, commands 2, 3, 4, 6, or 8 squares, according to his situation; the bishop commands 7, 9, 11, 13 squares; and so on. The correct way, therefore, of comparing the powers of the pieces in moving over the open board is to suppose a piece to be placed on every one of the sixty-four squares in succession—to add up the respective powers in all these positions,

—and to divide the result by 64. This is a process analogous to that employed in every department of science for the obtaining of an *average* or *mean*, whereby small errors, variations, and discrepancies, become absorbed, or expunged, by mutual correction in the general result; and it is perfectly applicable in the present case. This being done, it is found that the *average* power of each piece to move over the open board is nearly as follows:—

Pawn	... =	$1\frac{1}{4}$
Knight	... =	$5\frac{1}{4}$
Bishop	... =	$8\frac{3}{4}$
Rook	... =	14
Queen	... =	$22\frac{3}{4}$
King	... =	$6\frac{1}{4}$

Here the bishop is said to be $=8\frac{3}{4}$, which means that in consequence of his sometimes commanding as many as 13 squares, and at other times as few as 7, the average of the whole is $8\frac{3}{4}$; and so of the others—the rook being of constant value in any position on the open board.

We have now something like a test of the respective powers of the pieces, by which we begin to see the advantage of making exchanges of one for another. But still this is nothing more than a ground-work on which to found subsequent calculations, for which we have proceeded on a supposition which never occurs in practice,—viz., an open or cleared board. The intermixture of pieces among each other over the field of contest, gives rise to variations so complicated and so remarkable that it has required great analytical research from distinguished men to trace them to their sources. We strongly doubt whether this has yet been done correctly; but still an approximation to correctness has been made, and we will briefly notice the manner in which the inquiry has been conducted.

We have hitherto considered the board to be cleared, and have ascertained the relative values of the pieces on that supposition. Let us now suppose the pieces and pawns to be arranged for the commencement of a game, and view their positions before the game begins. Here we are struck with the remarkable fact that the pieces are almost powerless; it is true they act as defenders of the pawns which front them; but as to the power of moving, none of them possesses it except the knight. The king, the queen, the bishop, and the rook cannot move a step on account of the obstruction of the pawns, and the knight owes his power

of moving to his singular privilege of leaping over other pieces or pawns. So far, then, as the power of moving is concerned, a pawn is actually more powerful than even a queen at the commencement of the game.

Now in actual play, the relative powers of moving are *always* intermediate between the two extremes which we have mentioned; from the time of the first move being made, the constrained limits of the pieces begin to be broken, and their natural powers to be developed; but on the other hand, these powers never attain the rank given to them by our first supposition, for the two kings—even if nothing else—are always on the board. The power of moving from square to square varies as the game proceeds, but not with equal rapidity: for instance;—the knight is powerful from the very beginning of the game, because whatever be near him he can leap over the intervening piece; while the rook is seldom of much use till several of the pieces and pawns are off the board. The rook increases his value by the *thinning* of the combatants more rapidly than any other piece, and therefore the ratio of his value is continually increasing.

It thus appears that the degree of openness of the board changes the proportionate value of the pieces, and it is difficult to fix a point where the power may be deemed an average between the highest and lowest. It is assumed, however, that we may suppose each party to have lost three pieces and four pawns, leaving four pieces and four pawns to defend the king. This is a fraction more than half the original forces, and may therefore be taken as an average or medium between the powers possessed by the respective pieces when the board is quite open, and when all the pieces are arranged for the commencement of a game.

If, during the progress of a game, when about half the pieces and pawns have been removed by mutual exchanges, one of the players estimate the various powers of his remaining pieces, he may sometimes observe that a whole rank, or file of squares is blocked up by the intervention of one single piece or pawn, and moreover, that the intervening piece or pawn may be of his own party. In such a case his own troops actually stand in each other's way; and the less skilful the player, the more likely is this self-imposed blockade to occur. It may, and sometimes does happen in practice, that every square to which the knight's peculiar leap allows him to move, is occupied by one of his own forces; and the queen, after making a capture, is fre-

quently found to be so hemmed in by inferior pieces and pawns,—some of her own party, and others belonging to the antagonist, but well supported—that she becomes almost useless. If a piece be blocked up by one of the same party, the moving power in that direction is temporarily suspended, until the obstructing piece is removed; and if the obstructing piece be of the opposite party, but of inferior value, and *supported*, to capture that piece would be a loss, so that a passage in that direction may be deemed practically blocked up. From all this it will be seen, that the comparative values of the pieces, at and about the middle of the game, are greatly modified by the *liability of obstruction*, arising from the intervention of a piece belonging to the same party, or of a supported inferior piece of the opposite party.

Another variation of value arises from the following circumstance:—Suppose a bishop to be at one end of a diagonal line of squares cleared of pieces: a queen or rook could not be placed on any square of that diagonal without being *en prise*; a circumstance which, from their superior value, would be avoided, whether they were supported or not. Also a bishop, knight, or pawn could not be placed on that diagonal, without capture, unless supported. A similar power is possessed by the other pieces, and may be thus expressed:—if a piece command a certain range of squares, the opposite party cannot place on any square of that range a superior piece, or an unsupported equal or inferior piece, without immediate loss. It will be observed, that this is not the power of moving along a line of squares, but of preventing the antagonist from occupying any square of that line without loss. Supposing the board to be about half-cleared of men, the power of the relative pieces in thus preventing the opponent from occupying any square in a particular line, has been calculated to be

Pawn	...	=	2
Knight	...	=	5½
Bishop	...	=	7½
Rook	...	=	10½
Queen	...	=	17

But if we now omit all hostile proceedings, and consider simply how many squares a piece may command, without taking any opposing piece, we arrive at different results, principally because the pawn moves straight forward when merely making a move, but diagonally when capturing. The proportionate number of optional squares within the

reach of the piece at one move,—supposing the board, as before, to be about half-cleared of combatants,—has been calculated at—

Pawn	... =	1
Knight	... =	5
Bishop	... =	7
Rook	... =	10
Queen	... =	16½

Suppose we wish to attack a particular piece with one of our own. If ours happen to be a pawn, we can do so by moving it to one square only; but if it be a bishop, the diagonals may be so far clear as to allow of our doing it in either of the directions. Place the black king on his own square, and the antagonist white bishop on its queen's bishop's 2nd.: the bishop can give check at two different squares. With the king in the same position, and the antagonist rook on its own square: the rook can check at two different squares. With the black king in the same position, place the white queen on her bishop's second: she can check at six different squares. Place the white knight on his king's fourth: he can check the king on two squares. In all these cases, we suppose the attacking piece to be free from any obstruction, either from an ally or an antagonist. From this enumeration of powers it is seen, that when a particular piece is to be employed to make an attack on a particular antagonist piece, it may often be done on more than one square. But as the intervention of other pieces would in some degree prevent this from being done, and as the presence of other pieces blocks out some more than others, according to their different modes of movement, we have hence a new scale of powers. The comparative power of the different pieces, in choosing what point to select as a position of attack, has been estimated at

Pawn	... =	2
Knight	... =	6
Bishop	... =	6½
Rook	... =	11
Queen	... =	24

Let us assume that a piece is actually attacked. In order to save it, one of three things must be done:—1st., to capture the attacking piece: 2nd., to interpose another piece: 3rd., to remove. Now different pieces have these several powers in different degrees; and to compare them it will be convenient to suppose that the attacking piece cannot be

captured without loss: there will then remain two modes of releasing the piece. If the attack be made by a pawn, nothing can be interposed, since the belligerent pieces are close together: the assailed party has, therefore, nothing to do but to remove to a more distant square. If the attacking piece be a knight, no interposition will ward off the attack; on account of the peculiar privilege of this piece in leaping over other pieces. If a bishop attack a rook, interposition will not save it, because the bishop may take the interposed piece, without being re-captured by the rook; this arises from the circumstance that the rook has not the *diagonal* power of the bishop: removal is the only way of saving the rook. For a somewhat similar reason, if a rook attack a bishop, no interposition will save it, because the bishop and the rook move in different ways:—interposition is, therefore, of no avail. In all these examples it is assumed that the attacked and the interposed pieces, are not supported or defended by others. From a minute calculation of the various kinds and degrees of this power, it is found that the *dislodging faculty*, or the power of an assailant to compel the removal of an assailed piece, is greater in the pawn and the knight than in the other pieces in comparison with their generally inferior power, being in the ratio of—

Pawn	... = 0·8
Knight	... = 2·8
Bishop	... = 1·0
Rook	... = 2·9
Queen	... = 4·7

From the circumstance of a pawn being capable of promotion to the rank of a piece, its value is greater than it would be if that privilege were denied; and as it alone is capable of this sudden increase of power, the ratio of its value when compared with the pieces, is higher. The pawn has likewise an increase of comparative power resulting from its use as a *support* for a superior piece. If a piece made an attack on another of inferior value, a pawn may be as effectual a support for the latter as a superior piece would be: this circumstance also increases the ratio of the pawn's power. On the contrary, if two pawns become, by capture or exchange, placed one behind the other, or "doubled," the power of the hindmost one is much decreased, particularly if on the rook's file; so much, indeed, that the two together are deemed not to be worth more than one pawn and a quarter under usual circumstances. Another circum-

stance which modifies the power of a pawn is the contiguity or not of another pawn on the adjoining file; if a pawn is isolated, that is, if neither of the adjacent files is occupied by a pawn, the pawn's value is below the average hitherto expressed; but if it be supported by pawns on both the contiguous files, its value is greatly enhanced. These details show how much the value of a pawn depends on position.

Lastly, there is a difference of power in different pieces in giving checkmate to the adverse king. When the king has no pieces or pawns left for his defence, the attacking pieces show degrees of power very different from those which they possess in the usual course of the game. A rook is of almost infinite value compared with a bishop or a knight; for while the former, acting in conjunction with the king, may give checkmate, and must do so if proper care be taken, a knight or a bishop cannot. Under such circumstances a rook is nearly as valuable as the queen, for the latter has now a surplus amount of power which cannot be brought into use; and checkmate is given nearly in the same way by the rook as by the queen, only rather more slowly.

The reader will now be in a condition to understand, from this brief and necessarily imperfect sketch, how many circumstances must be taken into account before we can correctly estimate the relative value and power of the combatants in the chess battle-field. In order to elicit something like a practical rule which may be valuable in play, all the several lists which we have given, and a few more besides, are added together, and the total balance of each power compared with that of the others. The values of any particular piece, in moving over the open board—in moving over a board about half cleared by play—in keeping off an antagonist from a particular set of squares—in making an attack on two or more different squares—in dislodging an antagonist from a particular square—in giving mate without the aid of other pieces, &c.,—are added together: this is done for each piece; and finally the whole are reduced to smaller numbers by making a pawn = 1. The final relative values then are as follows:—

Pawn	...	=	1·00
Knight	...	=	3·05
Bishop	...	=	3·50
Rook	...	=	5·48
Queen	...	=	9·94

As, from the nature of the game, the king is invaluable, since he is never exchanged or captured, he is excluded from the computation. It will be seen from this list, that a knight is worth about three pawns; and that a rook is worth a bishop and two pawns, or five pawns and a half. There appears to be nearly half a pawn difference of value between the knight and the bishop; but the most experienced players are generally willing in an indifferent part of the game, to exchange one for the other, thereby implying that the two are valued equally. This would appear to show that the computed values are not quite correct; but the discrepancy has been explained in a remarkable manner. Suppose a bishop and a knight to be on the board, but not immediately attacking each other. Take the average state of the board, and the bishop could attack the knight within a smaller number of moves than the knight could attack the bishop, arising principally from the knight being unable to act at a distance. This smaller number of moves is often sufficient to give "the move," the advantage of which in an average state of the game is reckoned to be equal to half a pawn: this value, added to that of the knight, would account for the superior value of the bishop.

The result arrived at in this manner is found to be sufficiently near to that which experience points out to the player, to merit attention; still the mode in which it is arrived at is too uncertain and conjectural to give it a scientific character. The time has not yet arrived for applying the rigour of mathematics to the game of chess, so as to demonstrate the excellence of one move over others, in the precise ratio of the powers possessed by the pieces. The great dependence of the player's success on *position*, independent of the *number* of his pieces, and the striking effect which the single move will often produce, have hitherto prevented any attempt to include the whole game in a system of mathematical laws. Until this can be done, we doubt whether chess ought to be termed a "science;" since we are accustomed to apply this term to those subjects only which fall under the influence of general laws or principles which are universally admitted.

The following mathematical definitions of the moves and powers of the chess-pieces is given in the Second Volume of the *Chess-Player's Chronicle*.

The moves and attacking powers of the several pieces are determined by line, direction, and limit.

The lines of movement and attack on the chess-board are three-fold, *viz.*—

CHESS.

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1. The sides of squares.
2. The diagonals of squares.
3. The diagonals of parallelograms of six squares,
i. e. 3 by 2.

The directions of movement and attack are fourfold,—forward, backward, lateral, and diagonal.

The limits of movement and attack are threefold.

1. When confined to adjacent squares.
2. Extending over the whole board.
3. Confined to the opposite squares of parallelograms, 3 by 2.

The lines of movement and attack are coincident for all the pieces except the pawns, whose line of motion is one square forward along the side, and their line of attack, one square forward diagonally.

The king's line of motion and attack is one square in every direction, forward and backward, lateral and diagonal.

The queen's line of motion and attack are along both the sides, and the diagonals of squares, in every direction, to the extremity of the board; thus combining those of the rook and bishop.

The rook's line of motion and attack is along the sides of squares, in every direction, to the extremity of the board.

The bishop's line of motion and attack is along the diagonals of squares, in every direction, to the extremity of the board.

The knight's line of motion and attack is along the diagonals of parallelograms, 3 by 2, in every direction to the opposite square.

CHAPTER IX.

CHESS WITHOUT THE BOARD.

Early example of blindfold playing—Buzzecca—Ruy Lopez—Other examples
 —Modern blindfold players—Difficulties of this mode of play—Directions
 for acquiring the art—Blindfold game by De la Bourdonnais.

THE severe mental exercise necessary for conducting a game of chess, without the help of board or men, was practised at a very early period in the history of the game. So far back as 970 years after Christ, an individual named Joseph Tchelebi is said to have acquired a facility at playing chess, blindfold; nor was this at all an unusual case in the East. The chess-board and men were, however, *handled* by these persons, and the difficulty of conducting the game was thereby greatly lessened.

Far more difficult was the task, and far higher rose the fame of the celebrated personage who appeared in 1266, and astonished the people of Italy by his performances. The name of this man was Buzzecca, a Saracen, who visited Florence at the period above mentioned, and gave play at the same time to three of the best artists in chess which Italy could produce. These games were played in the presence of numerous persons of distinction; two of the games were conducted by Buzzecca without seeing the board, while the third was going on between himself and an antagonist in the ordinary manner. Great was the astonishment and admiration of those who witnessed this trial of skill to find the Saracen winning two games and drawing the third. The opponents of Buzzecca being on this occasion chosen men, and of a country which had become renowned for skilful chess-players, there is the more reason to admire the talent by which he was able to defeat them, and to remark on the high state of cultivation which the science of chess must have arrived at in the East.

Several persons are mentioned as excellent blindfold players, at the close of the sixteenth and commencement of the seventeenth century, especially the celebrated Ruy Lopez, chess-professor at the Spanish court, who wrote an elaborate treatise on chess, but with unusual modesty omitted to mention his own attainments as a blindfold player. Mangiolini of Florence, Zerone, Medrano, Leonardo da Cutri surnamed Il Puttino, and Paolo Boi, are some of the distinguished names of this period in that branch of chess-play-

ing now under consideration. The last-mentioned individual was in the habit of playing three games at once without seeing any one of the boards, and without intermitting his usual strain of lively conversation. He was contemporary with Ruy Lopez, who was decidedly his inferior, and with Leonardo of Cutri, who was by many persons deemed his equal. The life of Paolo is sketched by two historians Carrera and Salvio, and contains many interesting particulars, which we have given in our notice of celebrated chess-players. Paolo was the conqueror of every chess-player of his day, except Leonardo da Cutri. The contest between Leonardo and Paolo was very severe. They played a match which lasted three whole days. During the first two days they were exactly equal, but on the third Paolo, who was suffering in health at the time, lost ground, and was finally defeated. The two heroes never encountered each other again. Respecting the style of play of these two men we read that Paolo was rapid in his moves, while Leonardo was extremely slow and cautious.

Girolano Saccheri, a priest of the order of Jesuits, is spoken of by Keysler, the historian of Turin, as a man of extraordinary chess attainments. He lived at the early part of the last century, and was of so precocious an intellect, that, before he was ten years old, he could solve the most difficult problems in arithmetic and algebra, and was afterwards constituted public lecturer on mathematics at Pavia. He could play three games, or, according to some writers, even four, at the same time, with perfect clearness and accuracy, without seeing any one of the boards.

The practice of playing chess blindfold, had for so many years fallen into disuse that the astonishing performances of Philidor were regarded as a feat of intellect altogether new and peculiar to that great player. But the faculty of playing chess without seeing the board is not the invariable, nor even general accompaniment of excellence in the game. Many first-rate players have been unable to attain it, while some who have accepted odds of these, have found little difficulty in carrying out a game to its termination blindfold. Those who study chess chiefly from books, find less difficulty in playing without the board than those who have acquired their knowledge chiefly from practice. There have been very eminent men who never looked in a chess-book until their own high standing was already taken—of such were La Bourdonnais, Deschapelles, St. Amant, Boncourt,—again there were others who were essentially book-players, and likewise excelled. Mr. M'Donnell studied much from

books. In the blindfold games played by him, his moves were made more quickly than when he saw the pieces. "He expressed some feeling of annoyance if the bystanders spoke in whispers, but had no objection to conversation being carried on around him in a natural tone of voice."

But since the time of Philidor no one has excelled so highly in the art of blindfold playing as the late M. de la Bourdonnais. With very little practice he was able to play one game at a time, within a pawn of his strength, as he proved by playing publicly with MM. Boncourt, Jouy, Bonfil, and others. He afterwards played two games at once, and was preparing to play three blindfold games at once when an alarming rush of blood to the head was the result of this severe, and we may add useless, mental exertion. A long illness was the consequence, and M. de la Bourdonnais was compelled to relinquish all further attempts at playing without seeing the board.

"The difficulties attendant on acquiring skill in chess can scarcely be exaggerated even when playing in the usual manner with unlimited time at command to expend in surveying the forces on the field before us. In how vast a degree must these difficulties be multiplied when the mechanical objects of the chess-men and chess-board are abstracted, and no longer exist save in the powers of the mind; when the windows of the brain are closed down, and the faculties of sight are hermetically sealed; when a bare idea alone remains, and all abroad is darkest night; when all that is left of the chess-board and men is their vague and timid shadow, wandering, spectre-like, across the mental chamber like objects on a camera obscura; when memory and the perceptive faculties of the brain must be taxed unaided to name the position of every piece, pawn, and square of the chequer! And when these efforts of the reasoning and thinking powers require to be uninterruptedly prolonged and sustained, during a period of possibly several consecutive hours, without the slightest relief, break, pause, rest, or relaxation; then, I say, the art of playing chess without seeing the board, becomes, fairly considered, an extraordinary effort of the mind; and one which must be allowed to be, in the eyes of the metaphysician, equally curious as interesting."

These remarks by Mr. George Walker apply, of course, to first-rate players who conduct the game blindfold within a pawn of their strength, and in this way play two or even three games at the same time. But to play one game badly without seeing the board is comparatively easy, and may

be done by many a second or third-rate player who is willing to bestow a little time on the exercise.

Mr. Walker gives some very sensible directions for the guidance of those chess-players who are desirous of playing without seeing the board. Referring such as are interested in the subject to his article in *Frazer's Magazine*, Vol. XXI., p. 302, we pass on to notice the "Art of Playing without seeing the Board," by Carrera, whose remarks are not so well known nor so accessible as Mr. Walker's.

"Those who are desirous of learning the art of playing without seeing the board, must have in their mind all the squares of the chess-board, and all the pieces that are or were on them. It is not sufficient, as some think, to know that such a square belongs to such a piece, or has such a number, because much more than this must be learned. In the first place, the player may take as a certain rule, that on the perpendicular lines all the odd numbers are of the same colour; for example, if the first square of a line be white, then the third, fifth, and seventh squares will be also white; if the first be black, the third, fifth, and seventh will be black. It is different with the oblique lines, which are either all white or all black; for example, the oblique line which begins at the white king's rook's square is entirely white, and that beginning at the white queen's rook's square, entirely black; and as all the straight lines have neither more nor less than eight squares, it is not necessary to say anything more respecting them; but it is very different with the oblique lines; only two of these contain eight squares, namely, those which begin at the rook's squares, one of which is white, and the other black; those lines which begin at the knight's squares having only seven squares, one line is black, the other white; moreover from the knight's white square on the left hand is another line containing only two squares, and from the king's black square on the right hand, is also a line containing only two squares, but it would be tedious to mention all the squares of the oblique lines; suffice it to say, that all the squares, whether black or white, on the right hand or on the left, should be remembered by the student. This is the more required, because it is not only necessary to know the squares from the beginning, but also from the middle and end of the lines: for example, the third square of the white queen is white, which branches into an oblique line of four squares forwards on the king's side, and backwards on the same line two squares on the queen's side; forwards to the left is another line of three squares, and backwards on the king's side two squares;

it is also necessary to know which of these squares is the king's fourth, adversary's bishop's fourth, king's third, rook's second, &c.

"With regard to the pieces and pawns, it is necessary to have well fixed in the mind their position when on their own squares, in order to know what squares they attack: for example, it is not sufficient to know the situation of the king's pawn at its own square; you must also know that it attacks the queen's third, and king's bishop's third square; the same with the pieces; the white king's knight on its own square attacks the king's second, bishop's and rook's third square: it is much more difficult, when the pieces have quitted their own squares to know what squares they attack, so that the essence of playing without seeing the board consists in the knowledge of the relative position of the squares, and of one's own and one's adversary's pieces, so that the player may not mistake, when he checks the adversary, if he can give him check mate, or if he can interpose any piece or pawn, &c., &c.; all which requires, too, a perfect knowledge of the pieces exchanged and taken, for without it one cannot possibly play without seeing the board.

"Of the pieces, the knight is considered the most difficult to remember, on account of the peculiarity of its move, and therefore I shall make a few remarks on it; from the square on which the knight is, counting two squares forward, backwards or sideways, the knight attacks the square adjoining the third square to the right and left; the smallest number of squares that the knight can attack is when it is on one of the rooks' squares, as it attacks only two squares, if it be on its own square it attacks three squares; four squares, if it be placed on the bishop's, king's, queen's, knight's second, or rook's third or fourth square; if it be placed on the king's third or fourth, queen's third or fourth; or bishop's third or fourth, it attacks eight squares; if it be placed on the remaining squares it attacks only six squares.

"The pawns are more easy to keep in mind, because they never attack more than two squares, and the rook's pawns only one; after the pawns, the piece the easiest to remember is the king, then the rook, then the bishop (because it is easier to remember the perpendicular than the oblique line), then the queen. Besides to play well without seeing the board, it is necessary to play often, which is not a little fatiguing; no one can play so well from memory as if he saw the board: this is allowed by all who profess to play

without seeing the board. I grant that some succeed better than others, but none so well as if they saw the pieces. It is not necessary to be very skilful in order to play without seeing the board, for common players succeed in it; allowing the difference in play between seeing and not seeing the pieces."—LEWIS'S *Translation of Carrera*.

Game played by M. De la Bourdonnais, without seeing the board, against M. Boncourt.

(White). M. DE LA B.

- 1 K. P. two.
- 2 K. Kt. to B. third.
- 3 K. B. to Q. B. fourth.
- 4 Q. P. one.
- 5 Q. Kt. to B. third.
- 6 Castles.
- 7 Q. to K. second.
- 8 K. B. to Q. Kt. third.
- 9 Q. Kt. to Q. square.
- 10 P. takes P.
- 11 K. B. to Q. B. fourth.
- 12 Q. takes B.
- 13 P. takes P.
- 14 Q. to K. second.
- 15 K. Kt. to Q. fourth.
- 16 Q. Kt. to K. third.
- 17 Kt. takes Kt.
- 18 Kt. to K. B. fifth.
- 19 Q. B. to K. third.
- 20 Kt. to Q. fourth.
- 21 K. B. P. two.
- 22 K. R. P. one.
- 23 Q. R. to Q.
- 24 K. B. P. one.
- 25 Q. B. P. two.
- 26 P. takes P.
- 27 Q. B. P. one.
- 28 B. takes B.
- 29 R. takes R.
- 30 B. takes Kt.
- 31 P. takes P.
- 32 Q. P. one.
- 33 Q. P. one.
- 34 Q. to Q. B. fourth, checking.
- 35 R. to Q. fifth.
- 36 K. to R. second.
- 37 Q. to Q. B. fifth.
- 38 Q. takes K. P.
- 39 R. to K. fifth.
- 40 K. Kt. P. one.

(Black). M. BONCOURT.

- 1 K. P. two.
- 2 Q. P. one.
- 3 K. B. P. two.
- 4 Q. B. P. one.
- 5 K. B. to K. second.
- 6 K. Kt. to B. third.
- 7 Q. Kt. P. two.
- 8 Q. Kt. P. one.
- 9 K. B. P. takes P.
- 10 Q. B. to R. third.
- 11 B takes B.
- 12 Q. P. one.
- 13 P. takes P.
- 14 K. P. one.
- 15 Q. to her second.
- 16 Q. Kt. to B. third.
- 17 Q. takes Kt.
- 18 K. B. home.
- 19 Q. to her second.
- 20 K. B. to Q. third.
- 21 Castles K. R.
- 22 K. R. P. two.
- 23 K. B. to Q. B. fourth.
- 24 Q. R. to K. square.
- 25 P. takes P. *en passant*.
- 26 Q. R. to K. fourth.
- 27 B. takes Kt.
- 28 R. takes P.
- 29 Q. takes R.
- 30 Q. takes B.
- 31 Q. to K. fourth.
- 32 K. P. one.
- 33 R. to Q.
- 34 K. to R. second.
- 35 Q. to Q. R. eighth, checking.
- 36 K. Kt. P. one.
- 37 Q. to K. B. third.
- 38 R. to K. B.
- 39 Q. to Q. third.
- 40 R. to K. B. second.

DRAWN GAME.

PART II.

EASY LESSONS IN CHESS.

By playing at Chess we may learn,

First. Foresight, which looks a little into futurity, and considers the consequence that may attend an action; for it is continually occurring to the player, "If I move this piece, what will be the advantage or disadvantage of my new situation? What use can my adversary make of it, to annoy me? What other moves can I make to support it, and to defend myself from his attacks?"

Second. Circumspection, which surveys the whole Chess-board, or scene of action: the relation of the several pieces, and their situations; the dangers they are repeatedly exposed to; the several possibilities of their aiding each other; the probabilities that the adversary may make this or that move, and attack this or that piece; and what different means can be used to avoid his stroke, or turn its consequences against him.

Third. Caution, not to make our moves too hastily. This habit is best acquired by observing strictly the laws of the game; such as, if you touch a piece, you must move it somewhere; if you set it down, you must let it stand.

And *Lastly*, we learn by Chess the habit of not being discouraged by present bad appearances in the state of our affairs; the habit of hoping for a favourable chance, and that of persevering in the search of resources. The game is so full of events, there is such a variety of turns in it, the fortune of it is so sudden to vicissitudes, and one so frequently, after contemplation, discovers the means of extricating one's-self from a supposed insurmountable difficulty, that one is encouraged to continue the contest to the last, in hopes of victory from our skill; or, at least, from the negligence of our adversary. And whoever considers, what in Chess he often sees instances of, that success is apt to produce presumption and its consequent inattention, by which more is afterwards lost than was gained by the preceding advantage, while misfortunes produce more care and attention, by which the loss may be recovered, will learn not to be too much discouraged by any present successes of his adversary, nor to despair of final good-fortune, upon every little check he receives in the pursuit of it.—FRANKLIN, *Morals of Chess*.

THE greater number of chess players to be met with in private society seem to know little or nothing of the wide extent and variety of this game. For want of a little study, they have but *one* method of opening their play, and they consider the first eight or ten moves as a sort of routine or necessary preliminary to the game, and as such to require little or no care. But the reverse of this is the case:—the ORDER Chess comprises many GENERA; to each genus belong numerous SPECIES; and the first few moves determine the genus and species of the game. Even among experienced players the fate of many a game depends upon the correctness of the opening moves. The science of chess, as well as any other science, requires a knowledge of all its classifications, and the peculiarities of each, not only as essential to good play, but also as conducive to that wonderful variety for which chess is so remarkable. Without this knowledge the game soon becomes insipid, because the players soon acquire a mutual understanding of each other's opening moves, and consequently every game is but a tame repetition of those which they had played before. It is for such players that our *Easy Lessons in Chess* will be valuable. They will form a chess alphabet, equally adapted to those who have not yet learned to read on the chequered page, as well as to those who know their chess letters, and a few of their combinations. Many persons who have attained among their friends a reputation for skill at chess, may think our easy lessons beneath their notice; but if they have not already acquired from books, or from the instructions of a good player, or from experience at play, the various methods of opening and conducting their game, they will find many things new and valuable to them, after we have given the first few preliminary lessons intended for the beginner only. As we advance further we hope to furnish many hints and illustrations calculated to assist the progress of chess students in general.

Our instruction will be rendered most familiar by addressing the reader in the second person, and by supposing him always to play with the *white* pieces; advising him nevertheless to accustom himself to the use of either colour; for which purpose he will do well to play over our lessons with the white and black pieces alternately.

LESSON I.

The names of the pieces—How to set up the men—Names of the squares on the Chess-board—Exercises.

THE game of chess is played by two persons upon a chequered board of sixty-four squares. Each player is furnished with eight pieces, namely, King, Queen, two Rooks, two Knights, and two Bishops; and eight Pawns. The pieces and pawns of the two players are distinguished by being of opposite colours, and will be represented in the course of these lessons as follows:—

	WHITE.	BLACK.	
K. or			for King.
Q. or			for Queen.
R. or			for Rook or Castle.
B. or			for Bishop.
Kt. or			for Knight.
P. or			for Pawn.

The king and queen are supported each by three officers and four soldiers; but before you inquire into the powers of the various members of this little army you must become acquainted with the field of battle, and learn how to marshal your forces in proper order. The chess-board must be so placed, that each player's right-hand corner square may be white. The only reason for this is, to establish a universal rule whereby to set up the pieces. Indeed, it is not necessary that one half of the squares of the chess board be of a different colour to the other half; but that

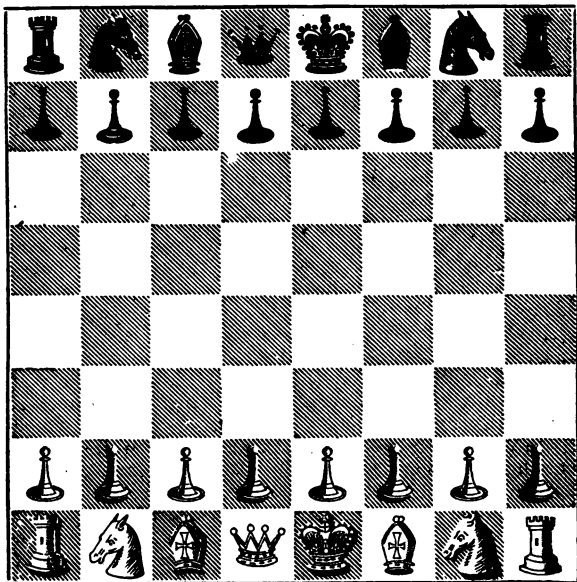
the arrangement greatly facilitates the play. Remember that the rows of squares running upwards are called *files*, while those from left to right are termed *ranks*; the oblique rows of squares, either white or black, are called *diagonals*.

We will now set up the men in the proper order for commencing the game. Your right-hand corner square is white, place a rook on it, and remember that this piece being on the king's side is called the king's rook, and the square on which it stands the king's rook's square. Next to this place a knight, then a bishop, and on the fourth square from the right the king must be placed. You thus see that the king's officers stand on his right on their respective squares; the king's knight on the king's knight's square, and the king's bishop on the king's bishop's square. On the square next to the king place the queen, and observe that she will occupy a white square, while the queen of your antagonist will stand on a black square. Beginners are frequently at a loss to remember the squares occupied by the two royal pieces; but if you bear in mind the simple law that *the queen stands on her own colour* you cannot err. One consequence of this arrangement is, that your queen is to the left of your king; but if you turn round the board in order to play the black pieces your queen will then be to the right of your king. This circumstance is very puzzling to beginners who study from books, in which advice is generally given to the player of the white pieces; for when they have to play the black men they get confused. This is why we have advised you to accustom yourself to the use of either colour; besides it is very likely that two persons who agree to play may have an equal liking for white, but as one of the two must have black, you see how necessary it is to make it a matter of indifference which colour you use. Good players always draw lots for colour. But we must finish setting up our pieces. A bishop attends the queen on her left hand; then comes a knight, and on the left corner square stands the queen's rook. Eight pawns stand immediately in front of the pieces, and have the following names, beginning from the right.

King's rook's pawn
 King's knight's pawn
 King's bishop's pawn
 King's pawn
 Queen's pawn
 Queen's bishop's pawn
 Queen's knight's pawn
 Queen's rook's pawn.

When you have finished setting up your pieces, compare the state of your board with the following arrangement, which shows the proper position of all the pieces and pawns on both sides at the commencement of the game.

BLACK.



WHITE.

The *rank* which the pieces occupy is sometimes called the *royal line*, and the eight squares which compose it are called by the names of the pieces occupying them at the commencement of the game: such as king's square, *i.e.*, the square whereon the king is first placed, and the square retains this name, throughout the whole of the game, whether the king occupies it or not. The same remark applies to all the other squares of the royal line.

The *files* are also named according to the pieces occupying the first square in each file. Thus king's rook's square is the first of the king's rook's file: king's rook's pawn occupies the king's rook's second square. King's rook's third, fourth, fifth, and sixth squares are unoccupied;

king's rook's seventh is your adversary's king's rook's second square, and is occupied by his king's rook's pawn. Your king's rook's eighth square is your adversary's king's rook's square, where that piece is now *at home*, as it is sometimes called when the piece has not been moved, or having been moved, is played back to *its square*.

Thus, all the files are named, and this easy method gives a name to every one of the sixty-four squares, and is equally available for your antagonist as well as for yourself.

We will now give you a few exercises on the names of the squares and the pieces. Remove all your white pawns from the board, and all your adversary's pieces, and then:—

1. Place your king's bishop on your king's rook's third square.

But as we shall hereafter have to give you many directions for playing a piece from one square to another, it will be desirable to write our instructions in the shortest possible manner; we shall, therefore, use that kind of chess notation which is now very common and very convenient. The exercise just given would be intelligible to any chess player if simply written thus:—

K. B. to K. R. 3rd.

2. Play your queen to her eighth square:

Q. to Q. 8th, or

Q. to adv. Q.,

i.e., queen to adversary's queen's square.

3. Play your queen's knight to your queen's bishop's third square:

Q. Kt. to Q. B. 3rd.

4. Play your king to his bishop's second square:

K. to K. B. 2nd.

5. Place your king's bishop on your queen's rook's sixth square:

K. B. to Q. R. 6th.

6. Place your queen on the king's knight's fourth square:

Q. to K. Kt. 4th.

We will now finish our first lesson. Although you do not yet know the moves of the pieces, yet you are quite competent to perform the exercises given above.

LESSON II.

THE MOVES.

You must now learn the moves of the pieces and pawns; for which purpose, place your board in the proper position, which, you know, is with a white square at your right-hand corner, and then place the king's rook on its square, the rest of the board being unoccupied. The move of the rook is always in straight lines, parallel with the sides of the board. In its present position this piece can be played to your adversary's king's rook's square, which square, you know, is the same as your K. R. 8th, or it may be played to your Q. R. square, from thence to Q. R. 8th square, thence to K. R. 8th, and so home again, thus taking four moves to go along all four sides of the board. The rook may also take a short as well as a long move. Its shortest move is one square forwards or backwards, or one square to the right, or one square to the left. In its present position it can neither move backwards nor to the right, because it is *at home*; and so also the queen's rook, when at home, can neither move backwards nor to the left: but place either rook on any but a rook's file, and you will find that it can move in three different directions: place K. R. on K. square, and you will find that it commands four squares to the left, three squares to the right, and all the seven squares in the king's file. Still in this position the rook cannot move backwards. But place K. R. on Q. 4th square, and you will find that it can now move backwards, but although it can move in four different directions, it does not command a larger number of squares than before. Remember that a piece is said to command a certain number of squares only when they are unoccupied. If, for example, your K. R. pawn be at K. R. 2nd square, the rook has no power whatever in a forward direction, but only to the left, where it commands seven squares; but if we place the K. Kt. at its square, the K. R. has no power whatever to move, and commands nothing. Remember also that a piece does not command or defend the square on which it actually stands, but only those squares to which it can be moved.

Your board being again unoccupied, place the king's bishop and the queen's bishop on their respective squares. The move of the bishop is always diagonal or oblique. Your king's bishop being on a white square, must always remain on that colour, because it cannot by any oblique

move pass to a black square. The queen's bishop is on a black square, and remains on that colour during the whole of the game. Play your K. B. to K. R. 3rd, thence to your Q. B. 8th, thence to your Q. R. 6th, and thence home again. So also play your Q. B. to Q. R. 3rd, thence to your adversary's K. B., thence to your K. R. 6th, and thence home again. Play your K. B. to K. Kt. 2nd, thence to K. R. square, thence to your adversary's Q. R. This last move is the longest stride the bishop can take. Perform a similar exercise with your Q. B.

When the two bishops are at home, they each command seven squares. But play K. B. to Q. B. 4th square, or Q. B. to K. B. 4th square, and you will find their power to be greatly increased, each bishop commanding eleven squares. The bishop has the same privilege as the rook of moving through many squares or few, or of moving only one square.

Now as we are strongly inclined to the opinion that the moves of the pieces at chess originated from two ancient games*, in one of which the men were played as we now play the rook, and in the other the moves were similar to those of our bishop, and that by a combination of the powers of these two pieces, the moves of the other pieces derive their origin, we have thought that a better understanding of the moves in the modern game might be had by first describing the powers of the rook and bishop, and then tracing to them the moves of the other pieces.

The king is allowed the shortest move of the rook and the shortest move of the bishop, but not both at once. Place your king on his square; he can then move to any one of the following squares: K. B. square, Q. square, K. 2nd square, Q. 2nd square, K. B. 2nd square. But if we place the king on one of the central squares his power to move is increased. Place your K. on his fourth square; he then commands K. 3rd and 5th squares, Q. 3rd, 4th, and 5th squares, and K. B. 3rd, 4th, and 5th squares. Remember that your king can never be on a square immediately adjoining that on which your adversary's king stands.

The queen is allowed the move either of the rook or of the bishop, but not both at once. Place your queen on her square; she can move four squares to the right, three squares to the left; she commands seven squares of the queen's file, a diagonal to the left of three white squares, and a

* See Part I., p. 47 ante.

diagonal to the right of four white squares. You can therefore already form an idea of the great value of this the most powerful piece at chess.

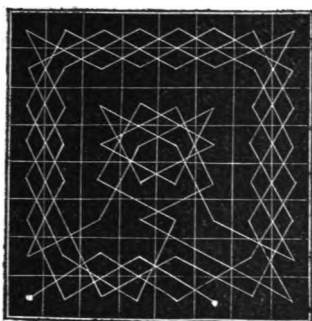
The knight is the most remarkable of all the pieces; it is the only one that has the privilege of moving over the other pieces, and this it often does, under the guidance of a good player, in a remarkable manner, threading its way safely through its own and the enemy's ranks until it can form an attack on some distinguished piece, or mar an ingenious plot of the adversary. This piece is not only difficult to play well, but difficult also to resist, so that it is a deserved favourite among skilful players. The move of the knight consists of the shortest rook's move and the shortest bishop's move, both at once. For example, place your king's knight at home; he can move to K. R. 3rd square, *i.e.*, from K. Kt. square to K. Kt. 2nd, the shortest rook's move, and from K. Kt. 2nd to K. R. 3rd, the shortest bishop's move, or from K. Kt. square to K. R. 2nd, the shortest bishop's move, and from thence to K. R. 3rd, the shortest rook's move. Wherever we can combine the shortest move of the rook with the shortest move of the bishop, the knight can be played, provided the square to which you wish to play him be not occupied by one of your own pieces or pawns. But if such square be occupied by a piece or pawn of your adversary, the knight can capture it. When your K. Kt. is at home, he can be played to your K. 2nd square, or to K. B. 3rd square, or to K. R. 3rd square; but when the knight gets to the middle of the board, his power is wonderfully increased. Place him on your K. 4th, for example, and you will find that he can be played to any one of eight squares. See if you can find out these squares, and write down their names correctly.

Should you find any difficulty in remembering the knight's move, the following exercise will fix it in your memory. It is one of those numerous solutions of the problem which requires the knight to be played to the sixty-four squares of the chess-board in sixty-four leaps, without twice touching any one square*.

The problem to which the annexed diagram is the solution is as follows:—*Begin the tour of the Knight on King's Bishop's square, and end on Q. R. square.*

The pawns have the shortest move forward of the rook

* On the Knight's move. See ante page 114.



when they do not capture, and the shortest move forward of the bishop when they do. But each pawn is allowed to move either one or two steps forward at its first move, after which it can only move one step. Your rooks' pawns command only one square each, viz., K. or Q. Kt. third; the other six pawns command each two squares. Remember that all the *pieces* can be played backwards as well as forwards, to the right or to the left; but the *pawn* has a forward move only; it can never retreat from danger like the other pieces, but continues to advance until it reaches your adversary's royal line, when it is entitled to a reward which none of the pieces can claim: it is immediately promoted to the rank of a queen, or a rook, or a bishop, or a knight, as you may desire.

LESSON III.

Checking the King—Checkmate—A Chess Problem explained—Various kinds of checks—Simple check—Check by discovery—Double check—Perpetual check—Various kinds of *mate*—Fool's mate—Scholar's mate—Smothered mate—Stalemate.

BEFORE we proceed to play our first game of chess it will be necessary to explain a few of the technical terms which are in constant use among chess players, as also the code of laws which regulates their proceedings.

The King is the principal character in the chess-field: his person is sacred, and he can never be captured; he is nevertheless liable to the attacks of your adversary's pieces,

which must be instantly warded off, for if being under attack he is unable by any means to escape therefrom, he is said to be check-mated and the game is at an end. The grand object of chess is therefore two-fold, namely, to guard your own King from danger, while at the same time you form a systematic attack on your adversary's King.

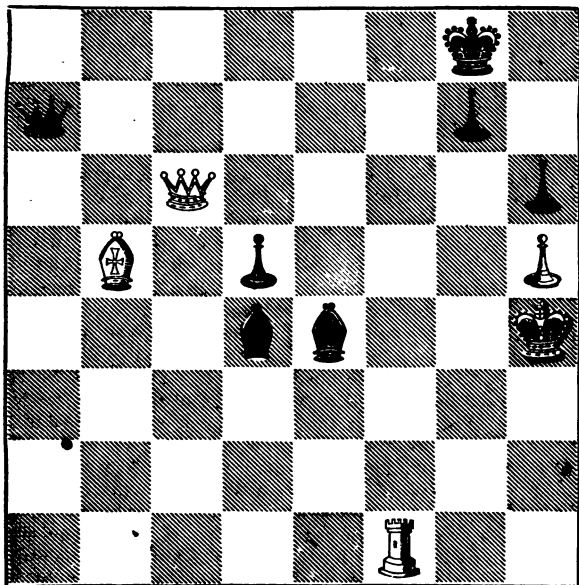
Whenever you make a direct attack upon the King, you must inform your adversary of the circumstance by calling out "check," and he must immediately attend to the warning and *escape from check*, or *get out of check*, by one of the three following methods:—1. By *moving* the King out of check; 2. By *capturing* the piece or Pawn which checks; 3. By *interposing* a piece or Pawn between the King and the checking piece; except in the case of a Knight, a check from which can only be parried by moving the King, or capturing the Knight.

We will show the application of "check" and "check-mate" by means of a chess problem. We may first inform you that the moves at chess are played by each player alternately, and as we suppose you to play the white pieces we shall generally give you the first move. Be careful, therefore, whenever a position or problem is given by way of illustration to notice the direction in which the Pawns are moving;—those of your adversary, *i.e.*, the black Pawns, always move towards you, while your own Pawns always move away from you. When you are directed to capture one of your adversary's pieces or Pawns you remove it from off the board, and place your own piece or Pawn on the square which it occupied.

The accompanying diagram represents the position of the pieces at the end of a game. The player of the white pieces having to move first, is able to checkmate his adversary in four moves.

Certain given positions or combinations of pieces of this kind are called PROBLEMS, many of which are remarkable for the great beauty or ingenuity of their solutions or answers. When you are a little further advanced we will occasionally give you a problem to solve, and you will find the exercise both pleasant and instructive.

In order to solve this problem you play your Rook to K. B. 8th sq., and call out "check." Now of the three methods of escaping check, Black can avail himself of two: he cannot interpose a piece, because your Rook checks his King on the very next square to that which he occupies: the Black King must therefore either take the Rook or



move out of check. If he take the Rook you checkmate him instantly by playing your Q. to K. 8th, and he cannot take your Q. because she is *supported* by the B., for were he to capture her he would still be in check with the B., and the K. is in no case allowed to put himself in check. The King must therefore be moved out of check, and you will observe that there is only one square to which he can be played, and that is to his R. 2nd, which you know is the same as your K. R. 7th.—For your second move you play Q. to K. Kt. 6th checking. Of the three modes of escaping check, Black can avail himself of only one; he cannot interpose, and he cannot move on account of the position of your Rook; he must therefore take your Q.; but this he cannot do with his K., because your Q. is supported by the Pawn at your K. R. 5th; he must therefore take your Q. with his B. We may here mention that although your Q. is of far more value than the B. which you get in exchange for her, yet occasions sometimes arise when it is desirable to *sacrifice* a Queen or a Rook for

one of the *minor pieces* (as the Bishops and Knights are called), or even for a Pawn.—Your third move is P. takes B. checking. The Black King not being able to move out of check must take the Pawn. You now play for your fourth move K. B. to Q. 3rd, and thus give check-mate, because the Black King is in check, and cannot move out of check.

The term “check” is used only when the King is placed in danger. The Queen, Rook, Bishop, Knight, and Pawn may all be *attacked* and captured, but we never say they are *checked*, except sometimes in the case of the Queen, when being attacked, the player calls out “check to the Queen :” but the practice, however courteous, is not to be recommended, since chess is a silent calculating game, and we are not willing to impose a word more on the player than the laws of the game require. There are four kinds of “checks.”—1. A *simple* check, that is, when the King is attacked only by the piece which is moved. 2. *Check by discovery*, that is, when the piece which moves does not check, but unfolds another piece which does; for example, —let the Black King be at home; then place a White Rook on your K. R. 8th, and a White Knight on your K. Kt. 8th. In this position by playing your Kt. to your K. R. 6th, your R. checks the Black K. by discovery. By playing your Kt. to K. B. 6th, instead of to K. R. 6th, we have the third species of check, namely *the double check*, which combines the simple and the discovered check. The fourth description of check is the *perpetual check*; that is, when one player can check the other, every move, and the check cannot be parried so as to prevent its repetition: then if the first player persist in giving check every move the game must be abandoned as drawn. For example,—place the Black K. on his R. sq.; Black B at K. R. second sq., and Black Pawn at K. Kt. second sq.; then if your Q. be at K. R. fifth, and you play her backwards and forwards from this square to adv. K. checking, the only means the King has of escaping check is by playing the Bishop backwards and forwards from K. R. second square to K. Kt. square.

A drawn game is that which is won by neither party, and as a general rule a game is drawn when one player has not the means of checkmating the other.

There are also several descriptions of mates. 1. The Fool’s MATE, which can be given in two moves. The board being prepared for play we suppose you to open the game thus :

WHITE.

1. K. B. P. two squares.
2. K. Kt. P. two squares.

BLACK.

1. K. P. one square.
2. Q. to K. R. fifth square, check-mating.

The second kind of mate is called the **SCHOLAR'S MATE**, and is sometimes given to beginners in the game: it is accomplished thus:

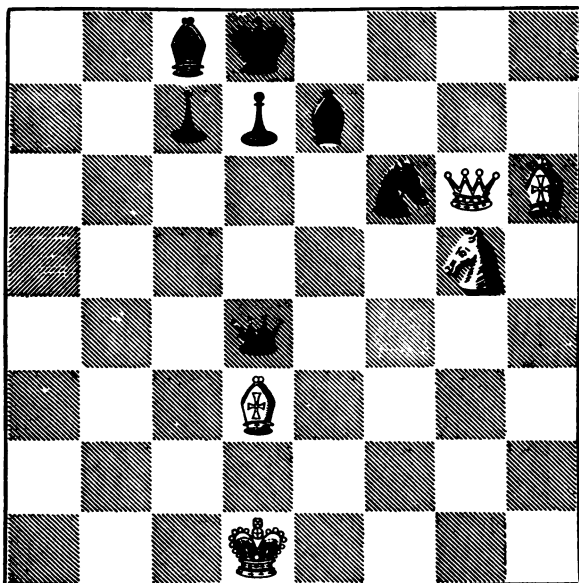
WHITE.

1. K. P. two squares.
2. K. B. to Q. B. fourth square.
3. Q. to K. R. fifth square.
4. Q. takes K. B. P. checkmating.

BLACK.

1. K. P. two squares.
2. K. B. to Q. B. fourth square.
3. Q. P. one square.

A third description of mate is called the **SMOTHERED MATE**, and can only be given by the Knight. The following problem, in which white moving first, is required to give checkmate in four moves, will illustrate this description of mate.



WHITE.

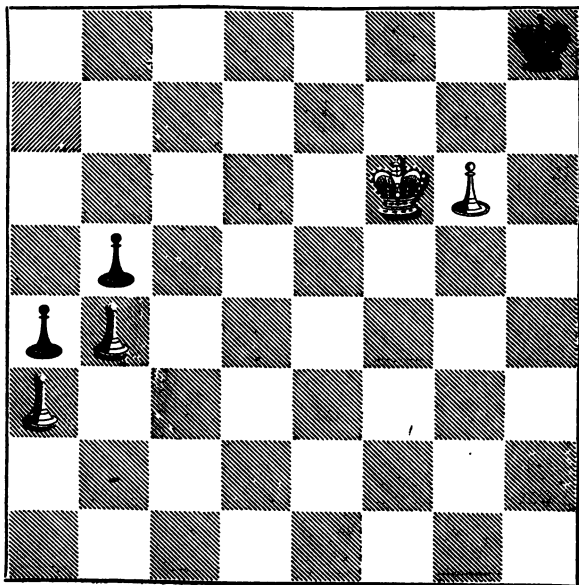
1. Kt. to K. B. 7th square, checking.
2. Kt. to Q. sixth, checking and discovering check.
3. Q. to adversary's K. square, checking.
4. Kt. to K. B. seventh, checkmating.

BLACK.

- | | |
|---|---------------------|
| 1. Kt. to K. B. 7th square, checking. | 1. K. to K. square. |
| 2. Kt. to Q. sixth, checking and discovering check. | 2. K. to Q. square. |
| 3. Q. to adversary's K. square, check. | 3. Kt. takes Q. |

You may probably imagine that by playing for your first move Q. to adversary's K. square; the mate could be given in two moves instead of four, and so it could if he were to take your Q. with his Kt. He would not do this, but would take with his K., in which case the terms of the problem could not be complied with.

A fourth description of mate is that which you must beware of giving, viz. STALEMATE. This occurs when the K. not being actually in check, cannot move without moving into check, and you have no other piece or Pawn to move. For example: in this situation white by playing his K. to K. B. 7th deprives his adversary of all power to



move: the black King is not in check, and cannot move without getting into check: the further progress of the two black Pawns is prevented by the two white Pawns: therefore black is stalemated and the game is drawn.

Our lesson has now extended to some length. It contains a good deal with which you ought to be well acquainted; but you need not attempt to commit it all to memory: the constant use which will hereafter be made of many of the technical terms will fix them in your memory. You find yourself awkward at first in the use of the board and men, and especially in placing the men on the exact squares indicated. A little more practice, (patience you have already,) will make your chess exercises easy and pleasant, especially after the next lesson or two, when we shall begin to play a game; but we must first finish our notice of the technical terms and the laws of the game.

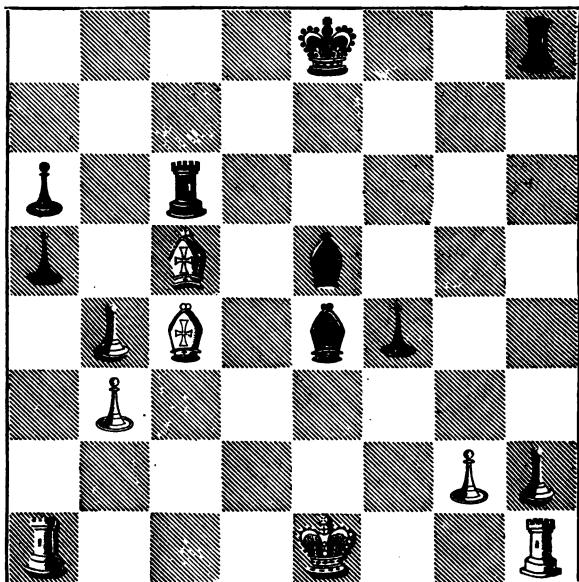
LESSON IV.

Castling—Some peculiarities of Pawn-Play—P. takes P. *en passant*—Centre Pawns—Doubled Pawns—Passed Pawns—Isolated Pawns—Advancing a Pawn to Queen—Problem illustrative of queening a Pawn—Forking with Pawn or Knight—The exchange.

ALTHOUGH the move of the King is limited to one square at a time, yet, by a peculiar privilege, which, under certain conditions, may be exercised once during the game, a compound move is allowed, whereby the King moves over two squares. This compound move is made by playing K. R. or Q. R. up to the K., and then placing the K. on the other side of the R. thus moved. This is called **CASTLING**, or to **CASTLE THE KING**, and its object is generally to secure to the royal piece a place of greater safety, as also to bring a Rook into play. Sometimes, however, a player castles in order to escape from an attack, and, in such case, he will castle on his King's side, *i.e.*, with K. R; or, on his Queen's side, *i.e.*, with Q. R., as may best suit his purpose.

The conditions under which castling is allowed are as follow:—1. The King must not be in check. 2. The King must not have been moved. 3. The Rook must not have been moved. 4. There must be no piece, either of your own or of your adversary, between the King and the Rook. 5. The king must not pass over, or to any square, attacked by one of your adversary's pieces or pawns.

The following diagram will serve to illustrate the important operation of castling.



In this position you are at liberty to castle either with your K. R., or with your Q. R. To castle with your K. R., or, on your King's side, you first play your K. R. to K. B. square, and then place your K. on K. Kt. square; this completes the operation of castling. To castle on your Queen's side, or with Q. R., you first play that piece to Queen sq., and then place your K. on Q. B. sq. Observe that, although your Q. R. is under the attack of your adversary's K. B., and although your Q. Kt. sq. is commanded by his Q. B., yet you can still castle on your Queen's side, because the law which forbids the King, in castling, to pass over any square attacked by one of your adversary's pieces or pawns, is limited to the King only, and does not apply to the Rook.

You will observe that your adversary cannot castle on his King's side, because the K. B. sq., over which his King must pass, is commanded by your Q. B. and the K. Kt.

sq., to which he must pass, is commanded by your K. B. Nor can he castle on the Queen's side, because his Q. R. has been moved.

There are several peculiarities respecting the Pawns, with which you must become acquainted. Young players are apt to imagine that, because the supply of Pawns is liberal, and their value much less than that of the pieces, that they need not be greatly regarded. But the fact is, that to play the Pawns well is almost the same thing as to play chess well: it is the most refined and difficult part of the game, and Philidor owed much of his excellence to the surpassing skill with which he manœuvred his Pawns. We shall have abundant examples of the value of Pawns hereafter: at present, our information will be confined chiefly to some of their technicalities.

The names of the Pawns K. P., Q. P., K. B. P., &c., you are already acquainted with: other terms are in frequent use, such as Pawn takes Pawn *en passant*; Centre Pawns; Doubled Pawn; Passed Pawn; Isolated Pawn; to queen a Pawn; or, to advance a Pawn to Queen; to fork with a Pawn.

With respect to the first term, P. takes P. *en passant*, you know that the move of the Pawn is limited to one square forward when not capturing, and to one square obliquely forward when it captures. It has also been stated, that the Pawn is allowed to move, either one or two steps forward, at its *first* move; but when, in moving two steps, it passes over a square attacked by one of your adversary's Pawns, he has the option either of allowing the Pawn to be moved to its full extent, or of capturing it with his Pawn, just as if you had moved your Pawn but one square. For example, your Q. P. being unmoved, place a black Pawn on your adversary's K. fifth sq., and another black Pawn on his Q. B. fifth sq. In this position you may move Q. Pawn one square or two squares—if you move it only one sq. it can evidently be captured by either Pawn—and if you move it two squares your adversary may also capture it with either Pawn, just the same as if you had moved the Pawn but one sq., in which case he will remove your Pawn from the board, and play one of his Pawns to your Q. third sq. Remember that a Pawn may be taken *en passant* only by a Pawn and not by a piece; and that the privilege ceases, unless advantage be taken of it at the very next move.

The term "centre Pawns" is usually applied to the K. P. and Q. P. The best position they can occupy at the beginning of the game is the centre of the board, viz., K.

fourth, and Q. fourth squares; but, against good play, much skill is required in maintaining them in this position.

When one Pawn stands before another on the same file, and both belong to the same player, it is called "a doubled Pawn." In the foregoing diagram you have a doubled Pawn at your Q. Kt.'s 4th, and your adversary has one at his Q. R. fourth square.

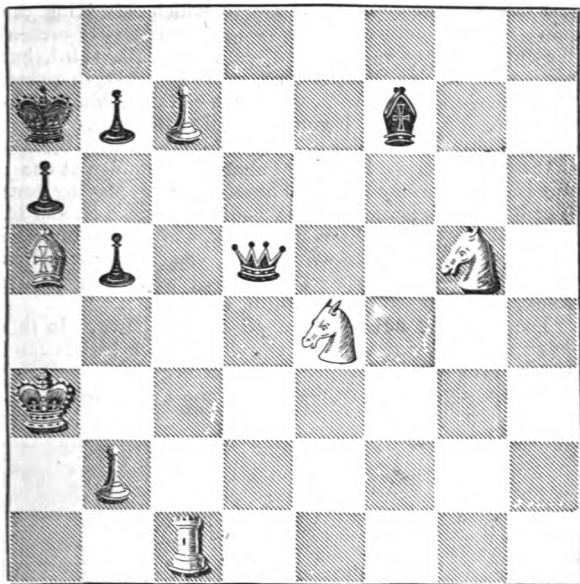
A passed Pawn is one which has no adverse Pawn in front of it, either on the same file, or advancing towards it on either of the adjoining files. Suppose you have a Pawn on your K. B.'s file, and your adversary has no Pawn, either on his King's file or K. Kt.'s file, your Pawn is then said to be passed. Such a Pawn is very valuable, because, in order to prevent it from being advanced to Queen, your adversary must oppose or capture it with a piece; in which case, if your Pawn be properly defended, you win a piece for a Pawn.

When a Pawn is entirely separated from other Pawns it is said to be "isolated." You must be careful how you allow your Pawns to become isolated, because when in this condition they can be defended only by pieces; and these ought to be used rather as active warriors than as passive sentinels. A skilful player, however, will often be willing to isolate a Pawn, if, at the same time, he "passes" it. In the diagrams which accompany this lesson, you will find examples of isolated Pawns.

When a Pawn is advanced to the eighth square of the file it is said to be "queened," in which case you remove it from the square, and place thereon a piece in its stead.

The following problem will illustrate the advantage of the passed Pawn, and serve to remind you of a fact of which amateurs are frequently ignorant, *i.e.*, that in queening a Pawn, such Pawn need not necessarily be exchanged for a Queen. You may claim a Rook, or a Bishop, or a Knight. And this privilege is allowed even though all the pieces remain on the board. It follows, therefore, that you may have two or more Queens, and three or more Rooks, Bishops, or Knights. Remember that the promotion of the Pawn is the immediate consequence of its attaining the eighth square. A move cannot be played until this promotion is made.

In this problem, if black have the move, he can check-mate you immediately, or, "on the move," as it is called. Endeavour to find out how he can do this. But, white having to move, you can force the mate in three moves.

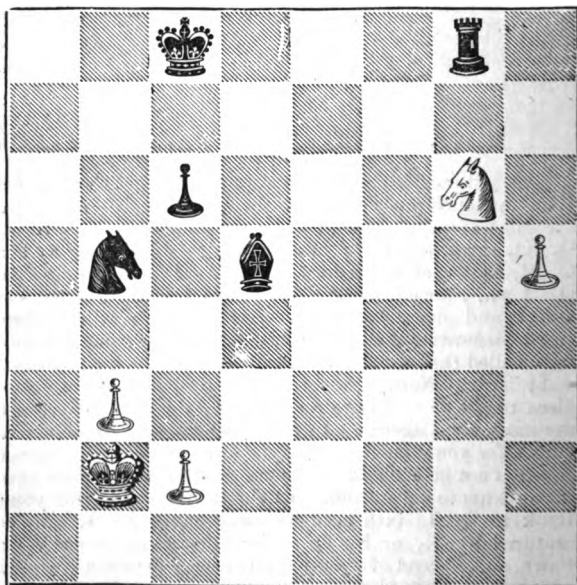


You first sacrifice your Bishop in order to get the adverse King into such a position that the mate can be effected in the shortest way. Therefore, by checking with the B. at Q. Kt. sixth, the King has the choice of moving to his Q. R. sq. or of capturing your B. If he move to his Q. R. sq., your advanced Pawn moves to Queen, becomes a Queen, and gives checkmate. His best move (when acting on the defensive, that which will prolong the game is generally called the best move), is to take the B., which he does accordingly. Now, although a Queen is the most valuable piece to get in exchange for a Pawn, yet it is not always the most advantageous. In the present case, if you claim a Queen for your Pawn, she will be of no use to you, because she does not give check, and your adversary can mate you if you cease to check him. To check him, by playing your Rook to Q. B. sixth is of no use, because the R. can be captured by K. or by Q. You, therefore, queen your Pawn, and, instead of claiming a Queen, you take a Knight, which thus gives check. He cannot capture the Knight,

and has only one vacant square to which his King can move, because you will observe that your newly-created Knight not only checks the K. at his Q. Kt. third, but also commands his Q. R. second. His K. must, therefore, move to Q. R. fourth sq., when you can mate him immediately by a move which you will readily discover.

The following diagram illustrates a power which belongs to the Pawn and the Knight, of attacking two men at once: this is called *forking* them. For example, by playing your Knight to K. seventh, you fork your adversary's K. and R. He must move his King out of check, and you capture the Rook: should he retake with his B., you are then said to *win the exchange*, a term which is used when you gain a Rook, in exchange for a Knight or a Bishop.

The power of forking also applies to the Pawn. In this diagram, by playing Q. B. P. two sq. you fork his Kt. and B.: he cannot save both, and must either lose his Kt. by moving away his B., or, by taking the Pawn, lose his B. for a P.



LESSON V.

THE LAWS OF THE GAME.

THE information contained in the four previous lessons constitutes as it were the Vocabulary and Grammar of Chess. You have now to become acquainted with the Laws of the Game. The following is the Code of Laws adopted by the London Chess Club, established in 1807, and recently revised by the Committee of that Society. We submit these laws to your notice without attempting to explain or illustrate them. Chess-players in general object to any commentary on their laws: they consider them adequate to explain their own meaning, and should any doubtful case arise as to the intention of a particular law, reference to some disinterested party is far more satisfactory than to the remarks of a Commentator. But before you read these laws we would impress upon you the advice of Mr. Lewis, the eminent player, and author of several valuable works on the game:—"Always play strictly according to the laws of the game; even if your adversary take back moves, or do not play a piece he has touched, never do so yourself; I have met with many who entirely object to take odds, but who nevertheless are willing enough to take back moves, as if that were not taking odds, and great odds too."

We may add that unless this advice be strictly attended to, you will soon contract a careless and slovenly style of play, and most of the beneficial influence of this noble game will be lost upon you.

THE LAWS OF CHESS.

I. The Chess-board must be so placed that each player has a white corner square nearest his right hand. If the board have been improperly placed, it must be adjusted, provided *four* moves on each side have not been played, but not afterwards.

II. If a piece or pawn be misplaced at the beginning of the game, either player may insist upon the mistake being rectified, if he discover it before playing his fourth move, but not afterwards.

III. Should a player at the commencement of the game, omit to place all his men on the board, he may correct the omission before playing his fourth move, but not afterwards.

IV. If a player, undertaking to give the odds of a piece or pawn, neglect to remove it from the board, his adver-

sary, after four moves have been played on each side, has the choice of proceeding with, or recommencing the game.

V. When no odds are given, the players must take the first move of each game alternately, drawing lots to determine who shall begin the first game. If a game be drawn, the player who began it has the first move of the following one.

VI. The player who gives odds, has the right of moving first in each game, unless otherwise agreed. Whenever a pawn is given, it is understood to be always the King's Bishop's Pawn.

VII. A piece or pawn touched must be played, unless, at the moment of touching it, the player say "*J'adoube*," or words to that effect; but if a piece or pawn be displaced or overturned by accident, it may be restored to its place.

VIII. While a player holds the piece or pawn he has touched, he may play it to any other than the square he took it from, but having quitted it, he cannot recall the move.

IX. Should a player touch one of his adversary's pieces or pawns, without saying "*J'adoube*," or words to that effect, his adversary may compel him to take it; but if it cannot be legally taken, he may oblige him to move the King: should his King, however, be so posted that he cannot be legally moved, no penalty can be inflicted.

X. Should a player move one of his adversary's men, his antagonist has the option of compelling him—1st, to replace the piece or pawn and move his King; 2nd, to replace the piece or pawn and take it; 3rd, to let the piece or pawn remain on the square to which it had been played, as if the move were correct.

XI. If a player take one of his adversary's men with one of his own that cannot take it without making a false move, his antagonist has the option of compelling him to take it with a piece or pawn that can legally take it, or to move his own piece or pawn which he touched.

XII. Should a player take one of his own men with another, his adversary has the option of obliging him to move either.

XIII. If a player make a false move, *i.e.*, play a piece or pawn to any square to which it cannot legally be moved, his adversary has the choice of three penalties; *viz.*, 1st, of compelling him to let the piece or pawn remain on the square to which he played it; 2nd, to move it correctly to another square; 3rd, to replace the piece or pawn and move his King.

XIV. Should a player move out of his turn, his adversary

may choose whether both moves shall remain, or the second be retracted.

XV. When a pawn is first moved in a game, it may be played one or two squares; but in the latter case the opponent has the privilege of taking it *en passant* with any pawn which could have taken it had it been played one square only. A pawn cannot be taken *en passant* by a piece.

XVI. A player cannot castle in the following cases:—

1. If the King or Rook have been moved.
2. If the King be in check.
3. If there be any piece between the King and Rook.
4. If the King pass over any space attacked by one of the adversary's pieces or pawns.

Should a player castle in any of the above cases, his adversary has the choice of three penalties, *viz.*:—1st, of insisting that the move remain; 2nd, of compelling him to move the King; 3rd, of compelling him to move the Rook.

XVII. If a player touch a piece or pawn that cannot be moved without leaving the King in check, he must replace the piece or pawn and move his King; but if the King cannot be moved, no penalty can be inflicted.

XVIII. If a player attack the adverse King without saying "Check," his adversary is not obliged to attend to it; but, if the former, in playing his next move, were to say "Check," each player must retract his last move, and he that is under check must obviate it.

XIX. If the King has been in check for several moves, and it cannot be ascertained how it occurred, the player whose King is in check must retract his last move, and free his King from the check; but if the moves made subsequent to the check be known, they must be retracted.

XX. Should a player say "Check" without giving it, and his adversary in consequence move his King, or touch a piece or pawn to interpose, he may retract such move, provided his adversary have not completed his next move.

XXI. Every Pawn which has reached the eight or last square of the chess-board, must be immediately exchanged for a Queen or any other piece the player may think fit, even though all the pieces remain on the board. It follows therefore that he may have two or more Queens, three or more Rooks, Bishops, or Knights.

XXII. If a player remain at the end of the game, with a Rook and Bishop against a Rook; with both Bishops only; with Knight and Bishop only, &c., he must check-mate his adversary in fifty moves on each side at most, or the game will be considered as drawn; the fifty moves commence

from the time the adversary gives notice that he will count them. This law holds good for all other check-mates of pieces only, such as Queen or Rook only, Queen against a Rook, &c., &c.

XXIII. If a player agree to check-mate with a particular piece or pawn, or on a particular square, or engage to force his adversary to stale-mate or check-mate him, he is not restricted to any number of moves.

XXIV. A stale-mate is a drawn game.

XXV. If a player make a false move, castle improperly, &c., &c., the adversary must take notice of such irregularity before he touches a piece or pawn, or he will not be allowed to inflict any penalty.

XXVI. Should any question arise, respecting which there is no law, or in case of a dispute respecting any law, the players must refer the point to the most skilful and disinterested bystanders, and their decision must be considered as conclusive.

LESSON VI.

Opening the game—Powers of the pieces at the commencement—K. P. two squares, why a good opening move—Losing moves and gaining moves—The regular openings classified—The King's-Bishop's Game.

WE come now to the most important feature in the game of chess—the art of opening the game—an art which it is necessary to acquire for the management either of a successful attack, or of a skilful defence. You must endeavour to play out your pieces in such a way as to oppose those of your adversary and not obstruct your own.

On examining the powers of the pieces at the commencement of the game, we are struck with the fact, that, with the exception of the Knights, they are absolutely nothing. Your K. Kt. commands two white squares, and your Q. Kt. two black squares, but the other pieces are incapable of moving. Your first object, therefore, is to play your Pawns in such a way as to liberate your pieces as efficiently as possible. If you move K. R. P., or Q. R. P. two squares, you will be able afterwards to move the Rook either one or two steps forward. K. Kt. P., or Q. Kt. P. two squares liberates the Bishops to some small extent. K. B. P. one square enables the K. to move to K. B. second. Q. B. P. one square opens a diagonal of three squares to the Queen.

Q. P. two squares, gives to the Queen a range of two squares, and to the **Q. B.** a range of five squares. But **K. P.** two squares gives a range of four squares to the Queen, and five squares to the King's Bishop. You see, therefore, that **K. P.** two squares is the most desirable move wherewith to open the game. There is also another reason why this move is desirable—the pawn occupies a portion of the centre of the board. Two pawns abreast at your **K.** fourth, and **Q.** fourth squares supported by pawns and pieces, must be considered as your best military position, and maintained with all the skill in your power.

The same reasons which render **K. P.** two squares a good opening move for you, apply also to your antagonist. Your second move generally determines the nature of the game to be played: you have it therefore in your own power to determine the opening, the first few moves of your adversary being purely defensive. Your object therefore is to form an attack, and allow him no time to contrive a counter-attack. For this purpose every move must be carefully considered before it is made; for it happens nearly always that the gain or loss of a game depends on the first *bad move* or the first *lost move* on either side. We distinguish between a *bad move* and a *lost move*. A bad move is one that entails immediate loss:—a lost move is that which does not subserve the general scheme of the game—a move which not being actually bad, is out of place, and may with a skilful antagonist transfer the attack from your hands to his. The advantage of the first move is not sufficient to decide the game in your favour; but your antagonist may win if you once *neglect to play the proper move at the proper time*: if both parties play correctly the game ought to be drawn.

We have spoken of *losing* moves: strive after the reverse of this; endeavour from the very commencement of the game to play so as to *gain* moves: you will thus succeed either in blocking up your adversary's pieces, and thus obtain an open field wherein to form and prosecute an attack; or in advancing your pawns so as to get one of them *queened* before your adversary is in a condition to avail himself of this valuable privilege. This is the advice of the great De la Bourdonnais, and we hope that you will soon be able to appreciate it, and profit by it.

The openings to which we are about to invite attention will contain various specimens both of good and of bad play on either side. We shall not allow all the good play to be on your side, and all the bad play on the side of your adversary. We shall adopt a medium course so that you may be

the better enabled to follow out the consequences of an error which at first view may appear slight.

Our attention will now be directed to four openings which are respectively called:—

1. **THE KING'S BISHOP'S GAME**,—which is commenced by both players moving the King's Pawn two squares, and then the first player moves his King's Bishop to Queen's Bishop's fourth square.

2. **THE KING'S KNIGHT'S GAME**.—Each player moves out the King's Pawn two squares, and then the first player moves King's Knight to King's Bishop's third square.

3. **THE KING'S GAMBIT**.—Each party plays King's Pawn two squares, and then the first player moves his King's Bishop's Pawn two squares.

4. **THE QUEEN'S GAMBIT**.—Each player moves out his Queen's Pawn two squares, and then the first player plays his Queen's Bishop's Pawn two squares.

KING'S BISHOP'S GAME.

WHITE.

1. K. P. two squares.
2. K. B. to Q. B. fourth square.

BLACK.

1. K. P. two squares.
2. K. B. to Q. B. fourth square.

The game is thus properly opened on both sides. You play the Bishop to this square in preference to any other, because here it attacks your adversary's K. B. P. which is the weakest part of his game, that pawn being defended by the King only. The same remarks apply to your adversary's second move.

3. Q. B. P. one square.

3. Q. to K. second square.

Your object in moving Q. B. P. is to be enabled to play Q. P. two squares at your fourth move; this intention is foreseen by your adversary, and frustrated by his third move. You cannot now play Q. P. two squares without loss; as for example:—

4. Q. P. two squares.
5. P. takes P.
6. Q. to K. second square.
7. Kt. takes Q.

4. P. takes P.
5. Q. takes P. checking.
6. Q. takes Q.
7. K. B. to Q. Kt. third square.

You have thus lost one pawn and isolated another—disadvantages which ought to lose you the game.

Let us now retrace the last four moves, and instead of moving Q. P. two squares at your fourth move you play

4. K. Kt. to B. third square.

4. Q. P. one square.

Your fourth move is now a very good one, it places

your K. Kt. in the best position he can occupy at the commencement of the game, and gives you liberty to castle. Black's fourth move is also good : it liberates his Q. B., and gives additional support to K. P. and K. B.

5. Castles.

5. K. Kt. to B third square.

By the important operation of castling you place your King in a safe position and bring a Rook into play. Remember that the more pieces you have at liberty the greater will be your powers of attack or defence. Black plays out his K. Kt. in good time to the best position, and intends to castle presently.

6. Q. P. two squares.

6. K. B. to Q. Kt. third square.

Having castled you can play Q. P. two, not only with perfect safety, but with advantage. By this move you liberate your pieces in proper order, and are ready to take advantage of the first bad or lost move of your adversary. He did quite right to retire with his B. to Q. Kt. third. If he had taken P. with P., you would also have taken P. with P. compelling his B. to retreat, and thus leaving you with two pawns in the centre in a capital position.

7. Q. B. to K. Kt. fifth square.

7. The same.

The object of this move is not only to bring a valuable piece into play, but also to defend your K. P. from the attack of the Kt.; for you will observe that Black cannot move his Kt. without exposing his Q. to the attack of your Q. B. Besides, when the K. Kt. is thus advantageously placed, it is often good play to exchange it for your Q. B. In the present instance he cannot prevent you from doing so on account of the position of his Q. Black makes a similar move to your own in order to get his Q. B. into play and change off your Kt.

8. Q. Kt. to Q. second square.

In order to maintain a Kt. at your K. B. third square, you bring out Q. Kt. If he now take you K. Kt. with the B., you must not retake with K. Kt. P. because you would thereby expose your K. You would retake with Q. Kt. and thus have the advantage of a much better position. Black foresees this, and with the two-fold object of winning a pawn and breaking up your centre pawns, he plays

9. P. takes P.

8. K. P. takes Q. P.

9. K. B. takes P.

You retake P. with P. because you cannot move K. Kt. without losing your Q. For the same reason he takes P. at

your Q. fourth, and does win a pawn. But the move is a bad one, as you will presently see. He ought to have castled or moved his Q. Kt. to Q. second.

10. Q. to Q. Kt. third square.

10. K. B. to Q. Kt. third square.

You attack his Q. Kt. P. which if he allows you to capture, you win also his Q. R.; he therefore covers the Kt. P. by moving back his K. B. You also bring another piece to bear upon his K. B. P.

11. K. P. one square.

11. P. takes P.

12. K. Kt. takes P.

By advancing your K. P. you attack his K. Kt. which cannot be moved on account of the position of your Q. B. and his Q.; he gets rid of the attack for the moment by taking your P. with his Q. P. You then retake P. with K. Kt.—He dare not take Kt. with his Q., because you would immediately play one of your Rooks to K. square, attacking both Q. and K. and it would be useless for him to interpose Q. B. at K. seventh square, because you will capture the B. with the R., and still win his Q. He therefore plays,

13. Q. R. to K. square.

12. Q. B. to K. third square.

13. Castles.

You thus bring a powerful piece to assist in the attack which he hopes to escape from by castling:—a privilege of which he ought to have availed himself earlier.

14. Q. Kt. to K. fourth square.

14. K. R. to K. square.

By this move you still further strengthen your attack. Black moves his Rook in order to strengthen the King's file, where he thinks the attack is likely to begin. Observe the difference between your game and his—all your pieces are usefully employed—his Q. R. and Q. Kt. contribute nothing to the defence of his game, and even his K. Kt. cannot be moved on account of your Bishop.

15. K. Kt. takes K. B. P.

15. K. to B. square.

This is very fine play. When Black moved away his R. from the defence of this pawn he did not foresee this move. Black had three other modes of playing which we will consider presently. You have now a won game before you.

16. Q. Kt. takes Kt.

16. P. takes Kt.

17. R. takes B.

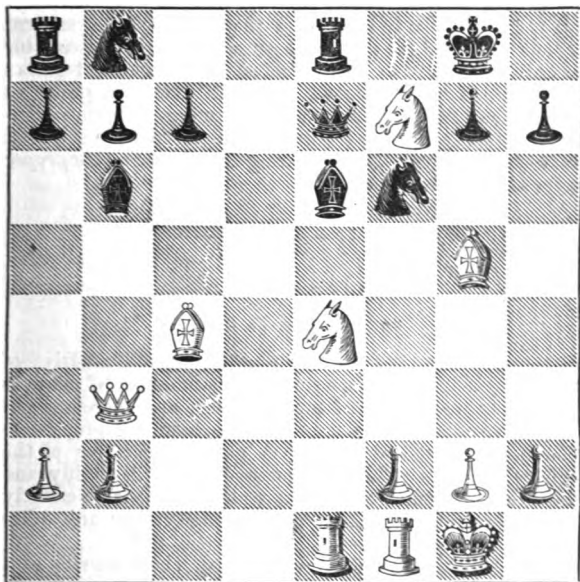
17. Q. takes Kt.

18. Q. B. to K. R. sixth, checking.

18. K. to Kt. square.

19. R. takes R. and checkmates.

The following diagram gives the position of the pieces after the 15th move of the White. Black had three other moves which it may be profitable to examine.



A.

WHITE.

- 16. Kt. takes Kt. checking.
- 17. R. takes B.
- 18. B. takes P. checking, and wins easily.

BLACK,

- 15. Q. takes Kt.
- 16. P. takes Kt.
- 17. K. to Kt. second square.

B.

- 16. Kt. takes Kt.
- 17. R. takes B.
- 18. R. takes K. B. P. checking, discovering check, and winning Q.

- 15. K. takes Kt.
- 16. P. takes Kt.
- 17. Q. to K., B. square.

C.

- 15. B. takes Kt.
- 16. Kt. takes Kt. checking and winning Q.

In order to understand and profit by this game, much careful attention will be required on the part of the student. We have preferred to analyse a whole game, (as conducted by skilful players,) rather than the few opening moves of many games. In the one case the interest of the student is kept alive and his progress ensured; in the other case his attention is likely to be distracted by fragments of games accompanied by variations. We shall, therefore, prefer to present him with whole games illustrative of the four principal openings, until we think he ought to have acquired in some degree the discriminating art of *playing the proper move at the proper time*.

LESSON VII.

KING'S KNIGHT'S GAME.

In our last lesson we played through a game illustrative of the King's Bishop's opening. This method of play is sound, but not capable of much variety, and therefore seldom attempted. On the present occasion we propose to conduct the student through a game illustrative of the King's Knight's opening, a method which is highly and deservedly esteemed among chess-players. It is a perfectly sound opening, and leads to greater variety than any other method of play.

The following game is by Greco, whose merits as a player and writer have been noticed in the first part, p. 71. In this game the attack is very brilliant, and quite in the style of this master. It is, however, a general complaint against Greco's games that the brilliant play is on one side only. We are disposed to think that such must necessarily be the case, not only with Greco's, but with the games of all brilliant players, because such games if properly opposed must cease to be brilliant. The feeble play of the adversary serves as the foil whereby such games become brilliant. The more equally players are matched, the less becomes the opportunity for the exhibition of daring and brilliant stratagems;—they are seen through and defeated long before they are matured.

The young chess-student will therefore bear in mind that Greco's games, as specimens of brilliant and ingenious attack, are admirable and worthy of attentive study, because they reveal many of the most refined resources of the

game, the study of which will be of great practical advantage; but he must not expect to find a model for chess-play on both sides: with a little attention, however, he will derive benefit from the faults committed on one side as well as from the skill displayed on the other.

KING'S KNIGHT'S GAME.

BLACK.

1. K. P. two squares.
2. K. Kt. to K. B. third square.

WHITE.

1. K. P. two squares.

Your second move gives the name to this opening. Your K. Kt. attacks the adversary's King's Pawn, which he must defend; and he has several methods of doing so, viz.,—

1. Q. P. one square, but this is objectionable because it confines the range of that most useful piece, the K. B. 2. Q. to K. second square defends the K. P., but the move is liable to the same objection of confining the K. B. 3. K. B. to Q. third square is very objectionable, because it confines the Q. P., and consequently the Q. B., and otherwise obstructs his game. 4. K. B. P. one square appears to defend the K. P., but does not really do so, as, for example,—

K. Kt. takes K. P.
Q. to K. R. 5th, checking.
Q. takes K. P. checking.
Q. takes K. R.

K. B. P. one square.
K. B. P. takes Kt.
K. Kt. P. one square.
Q. to K. second square.

White ought to win easily.

One method of defending the K. P. from the attack of your K. Kt. yet remains to be noticed, and that is,

2. Q. Kt. to Q. B. third square.

This is Black's best move. The Q. Kt. not only defends the K. P. but is in many other respects most usefully placed.

3. K. B. to Q. B. fourth square.
3. K. B. to Q. B. fourth square.

If Black had played any other move than Q. Kt. to Q. B. third square at his second move you would have proceeded differently according to circumstances; but now your proper third move is to get out the K. B. to his best and most attacking square. Your adversary plays a similar move for a similar reason.

4. Q. B. P. one square.
4. Q. to K. second square.

Your fourth move is very generally played in order to the moving out of Q. P. two squares at the fifth move. Black moves out his Q. in order to prevent the advance of

your Q. P. It has been discovered, however, that this move does not prevent the advance of your Q. P. two squares*. Black's fourth move may, therefore, be either Q. P. one square, or K. Kt. to K. B. third square; but we retain, in the present instance, the move of Q. to K. 2nd.

5. Castles.

6. Q. P. two squares.

5. Q. P. one square.

6. K. B. to Q. Kt. third.

Black's sixth move is much to be censured. He ought to have taken the pawn with his K. P., and then have retreated with his Bishop.

7. Q. B. to K. Kt. fifth square.

7. K. B. P. one square.

It is seldom good play to move K. B. P. one square, and in the present instance Black ought to have covered the attack on his Q. by playing K. Kt. to K. B. third square.

8. Q. B. to K. R. fourth square.

8. K. Kt. P. two squares.

You now get your Q. B. to strengthen your King's side, while it acts as a useful attacking piece. Black's advance of the Kt. Pawn is injudicious, because by the skilful sacrifice of your K. Kt. you get a powerful attack.

9. K. Kt. takes K. Kt. P.

9. P. takes K. Kt.

10. Q. to K. R. fifth square, chg.

10. K to Q. second square.

11. Q. B. takes P.

* This discovery was made a few years ago when the "Queen's Pawn Two Game," was so great a favourite. The circumstance which led to it is curious, and will be understood by comparing the following opening of the Queen's Pawn Two Game with that of the King's Knight's Game.

WHITE.

1. K. P. two squares.

2. K. Kt. to K. B. third square.

3. Q. P. two squares.

4. K. B. to Q. B. fourth square.

5. Q. B. P. one square.

6. Castles.

BLACK.

1. K. P. two squares.

2. Q. Kt. to Q. B. third square.

3. Pawn takes Pawn.

4. K. B. to Q. B. fourth square.

5. Q. to K. second.

Instead of beginning the game thus, if you open the King's Knight's Game in the following order, the position will be precisely the same in both cases.

1. K. P. two squares.

2. K. Kt. to K. B. third square.

3. K. B. to Q. B. fourth square.

4. Q. B. P. one square.

5. Q. P. two squares.

6. Castles.

1. K. P. two squares.

2. Q. Kt. to Q. B. third square.

3. K. B. to Q. B. fourth square.

4. Q. to K. second square.

5. K. P. takes P.

Black has a choice of moves, but whatever he may do, the game cannot be further successfully defended. Let us now see the very skilful way in which the checkmate is effected.

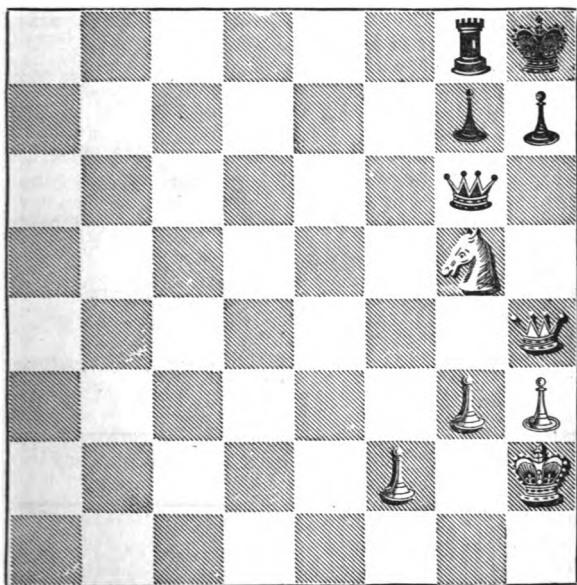
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|------------------------------------|---------------------------------|
| 12. K. B. to K. sixth square, chg. | 11. Q. to K. Kt. second square. |
| 13. Q. to K. eighth square, chg. | 12. K. takes B. |
| 14. Q. P. one square, checkmating. | 13. K. Kt. interposes. |

It was of no consequence which piece Black interposed at his thirteenth move; the mate was forced.

Having studied this game with attention, the young student is directed to two problems, of which the solutions

PROBLEM I. *White to move first, and to give checkmate in two moves.*

BLACK.

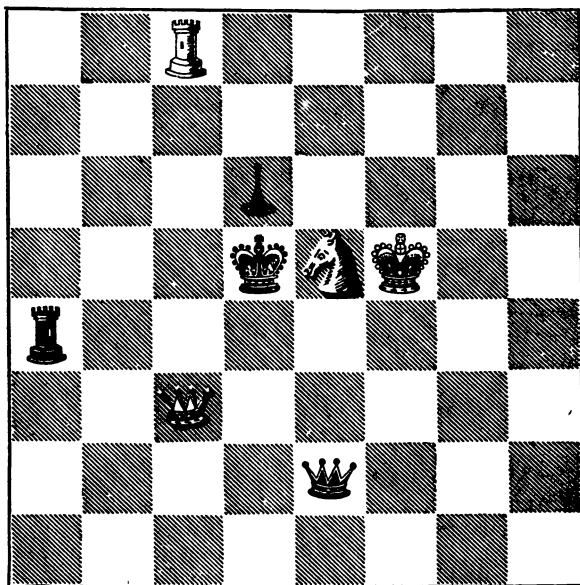


WHITE.

are given in the Appendix. He must endeavour to effect the mate in the prescribed number of moves, and in strict accordance with the laws of the game. It is very desirable also not to touch the pieces until the student has formed the solution in his own mind; and, indeed, it is a very useful exercise to effect the solution without the use of the board and men, by simply studying the diagram itself. We earnestly recommend him not to consult the Appendix; assuring him, that if he solve them without our aid he will be amply compensated for his trouble.

PROBLEM II. *White to move first, and to give checkmate in two moves.*

BLACK.



WHITE.

LESSON VIII.

KING'S KNIGHT'S GAME, (*continued.*)

THE King's Knight's Game offers so much variety, and is so well calculated to illustrate the science of chess, that the student will do well to examine it further before he proceeds to other openings.

WHITE.

1. K. P. two squares.
2. K. Kt. to B. third square.
3. K. B. to Q. B. fourth square.
4. Q. B. P. one square.

BLACK.

1. The same.
2. Q. Kt. to B. third square.
3. The same.

Thus far the moves are the same on both sides as in the last lesson. Black's fourth move was Q. to K. second square. In the present game his fourth move is

4. K. Kt. to B. third square.

He might also have played Q. P. one square, a move which, according to some chess authorities, is Black's best fourth move. By moving out his K. Kt., however, he is in a condition to castle at the first favourable opportunity; but the immediate advance of your Q. P. two squares, exposes him to an attack which requires much skill and caution to resist successfully.

5. Q. P. two squares.

The best move for Black is to take your Q. P. with his K. P. If instead of doing this he remove the K. B. either to Q. Kt. third square, or to Q. third square, he must lose the game. For example :

6. Q. P. takes K. P.
7. Q. to Q. fifth square.
8. K. to K. B. square.

5. K. B. to Q. Kt. third square.
6. K. Kt. takes K. P.
7. K. B. takes K. B. P., checking.

Black must lose a piece, because in order to avoid check-mate, he is obliged to castle or to play his Q. to K. second square. You then take his K. Kt. with your Q.

Black also loses, if at his fifth move he play

5. K. B. to Q. third.

This move is evidently bad, because it obstructs his own game and enables you to combat his pieces with pawns—a very unequal warfare, and much to be avoided by the player of the pieces.

- | | |
|-----------------------------|------------------------------|
| 6. Q. P. takes P. | 6. Q. Kt. takes P*. |
| 7. K. Kt. takes Q. Kt. | 7. K. B. takes Kt. |
| 8. K. B. P. two squares. | 8. K. B. to Q. third square. |
| 9. K. P. one square. | 9. Q. to K. second square. |
| 10. Q. to K. second square. | |

It would not be good play for you to castle at the tenth move, because he would have checked with his K. B. and then have removed his K. Kt.; whereas, now he must lose a piece for a Pawn.

Let us now set up our pieces again, and return to the original game.

- | | |
|----------------------------------|----------------------------------|
| 1. K. P. two squares. | 1. The same. |
| 2. K. Kt. to B. third square. | 2. Q. Kt. to B. third square. |
| 3. K. B. to Q. B. fourth square. | 3. The same. |
| 4. Q. B. P. one square. | 4. K. Kt. to B. third square. |
| 5. Q. P. two squares. | 5. K. P. takes Q. P. |
| 6. Q. B. P. takes P. | 6. K. B. to Q. Kt. third square. |

Black loses the game by this move; he ought to have played the Bishop to his Q. Kt. fifth square checking. This will be illustrated in another game.

- | | |
|----------------------|-------------------------------|
| 7. K. P. one square. | 7. K. Kt. to K. fifth square. |
|----------------------|-------------------------------|

Your seventh move shows how much better it would have been for Black to have moved Q. P. one square at his fourth move instead of K. Kt. to B. third. Black might also at his seventh move have played Q. P. two squares. By playing his Knight to any other square he would have had an inferior game.

- | | |
|------------------------------|--------------------------|
| 8. K. B. to Q. fifth square. | 8. K. B. P. two squares. |
|------------------------------|--------------------------|

If, instead of defending the Knight, he had checked with B. at his Q. R. fourth square, your best move would have been K. to his K. B. square. If you now take his K. B. P. *en passant* he will retake with the K. Kt. and thus greatly improve his game.

- | | |
|---|---------------------------------|
| 9. K. B. takes K. Kt., that is, the Kt. at K. fifth square. | 9. K. B. P. takes K. B. |
| 10. Q. B. to K. Kt. fifth square. | 10. Q. Kt. to K. second square. |

* If instead of this move Black take the Pawn with his Bishop you get a fine open game by playing thus :—

- | | |
|---|------------------------------|
| 7. K. Kt. to K. Kt. fifth square threatening to take his K. B. P., forking Q. and K. R.; to prevent which Black | 6. K. B. takes P. |
| 8. K. B. P. two squares. | 7. Castles. |
| 9. K. P. one square winning a piece. | 8. K. B. to Q. third square. |

You will not fail to observe the effect of these moves to open your game and contract that of your adversary.

11. K. Kt. to R. fourth square. 11. K. Kt. P. one square.

You play your Kt. to this square to open a path for your Queen, and also to get the Knight nearer the weak side of the enemy's camp, which you are proceeding to attack. He moves K. Kt. P. to prevent the approach of your Q. Your next move, however, is a decisive one.

12. K. Kt. to K. B. fifth.

By this move you force him to capture the Kt. with his K. Kt. P., thus opening the whole line to your Q.

One of the most difficult points at chess is to decide when a sacrifice becomes judicious, and in the present case it is made with skill and judgment. If Black do not capture Kt. with P. he loses his Q.

13. Q. to K. R. fifth, checking.	12. P. takes Kt.
14. Q. B. to K. R. sixth, checking.	13. K. to K. B.
15. Q. to K. Kt. fifth, checking.	14. K. to K. Kt.
	15. K. to K. B. second square.

If Black had interposed Kt. you would have won his Queen.

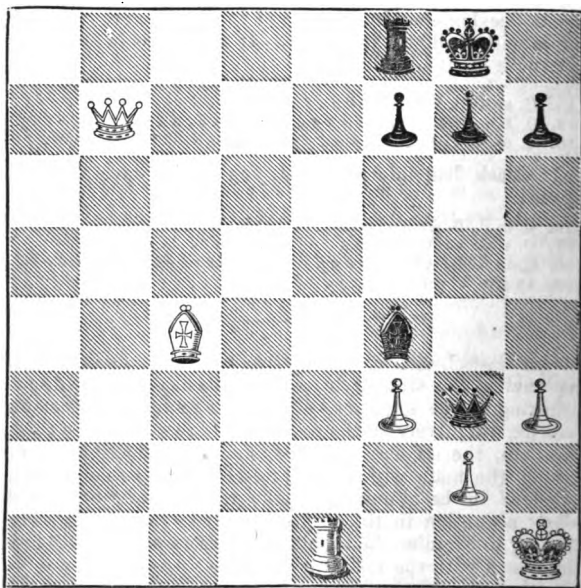
16. Q. to K. B. sixth, checking.	16. K. home.
17. Q. takes K. R. checking.	17. K. to K. B. second square.
18. Q. to K. B. sixth, checking.	18. K. home, or to K. Kt. square.
19. Q. gives checkmate.	

Our last Lesson contained two problems, upon which we invited the student to exercise his ingenuity without referring to the solutions. It frequently happens, that on looking attentively at the position of the pieces in a chess problem, the student discovers more than one method of giving the mate within the prescribed number of moves, *provided* he be allowed to make what to him appears a *slight* alteration in the disposition of the pieces. By continuing to examine the problem, he becomes more and more impressed with the notion that he has discovered the solution, but that the author or the printer has made a slight error in setting up the pieces, and decides accordingly. In a chess problem, however, the student is not allowed to change the position of the pieces, nor in any way to alter the terms prescribed for its solution, because by exercising any such power or discretion the problem is no longer the one which was given him to solve, but a new one and often of very inferior quality. The wholesome advice to mistrust

oneself is applicable to chess problems as well as to more important matters. When therefore the student cannot solve a problem except in his own way, he may be tolerably certain that the error, if there be one, is in himself and not in the problem.

PROBLEM III. *White to move first, and to give checkmate in two moves. If Black move first he can give checkmate on the move.*

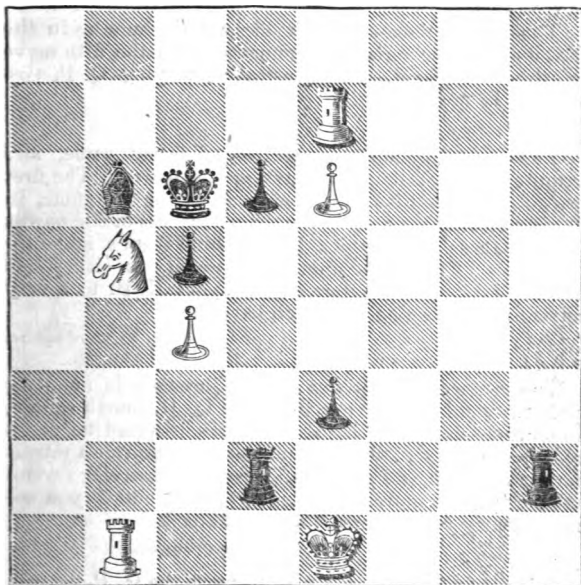
BLACK.



WHITE.

PROBLEM IV. *White to move first and give checkmate in two moves. Black moving first gives mate on the move.*

BLACK.



WHITE.

LESSON IX.

KING'S KNIGHT'S GAME, (*continued.*)

IN the present lesson we will invite your attention to another **KING'S KNIGHT'S GAME**, adopting a different style of play, and giving to Black the first move. You will therefore have to conduct the defence, the attack being generally at the discretion of him who has the first move.

CHESS.

N

BLACK.

1. K. P. two squares.
2. K. Kt. to K. B. third square.
3. K. B. to Q. B. fourth square.
4. Q. B. P. one square.

WHITE.

1. The same.
2. Q. Kt. to Q. B. third square.
3. The same.
4. K. Kt. to B. third square.

Thus far the moves on both sides are the same as in the last lesson. The variation commences with the fifth move of the first player, when, instead of playing Q. P. two squares, he moves:—

5. Q. P. one square.

This move produces an entirely different game, and requires much skill in manœuvring the pawns. The first part of the contest is not carried on as in the last game, in the centre of the board, but by bold advances of the pawns on the Queen's side, which leave behind them a range for the pieces. There is no immediate necessity on either side for castling: you therefore remove your K. B. to a very advantageous position while you have time.

6. Q. Kt. P. two squares.

5. K. B. to Q. Kt. third square.
6. Q. R. P. one square.

The advance of the pawns on his Queen's side not only prevents you from playing Q. Kt. to Q. R. fourth square, in order to change off his K. B., which it would be desirable for you to do, but also requires you to provide a retreat for your Bishop, and you do so thus early, reserving several other important moves which might be made until you see more clearly your adversary's plan of attack.

7. Castles.

7. Q. P. one square.

It is nearly always good play to move the Q. P. as soon as your adversary has castled. It releases the Q. B. and in this case gives an additional support to your K. P.

8. Q. R. P. two squares.

8. Castles.

9. Q. B. to K. third square.

9. The same.

It is generally desirable early in the game to change your Q. B. for your adversary's K. B. That piece moves on the same colour as that on which your King stands; and after you have castled it frequently prevents your K. B. P. from being moved. But in the present case it is necessary to be very cautious how you adopt this axiom. There are several things to be done:—1. If he play K. B. takes Q. B. he improves your game,—for you will retake B. with your K. B. P., and in the present and similar positions a doubled pawn at K. third square is by no means badly placed, for among other advantages it stands

ready to supply the place of the K. P. should that valuable pawn be exchanged: another advantage to you is, that your K. R. can be readily brought to command a most important file. 2. If his move be Q. B. takes K. B. your answer will also be Q. B. takes K. B., thus breaking up his centre, and effectually spoiling his game; to prevent which, his best move is—

10. Q. Kt. to Q. second square.

because, if you now capture his K. B. he can retake with the Q. Kt., and thus maintain his central position.

10. K. B. takes Q. B.

Your reason for taking his B. is to prevent him from taking yours, for by doing so he would double one of your pawns most disadvantageously; for you must retake with Q. B. P., which would thus be removed to Q. Kt. third square, and the general rule for pawns is to get them towards the centre, not the sides of the board. Had you removed your K. B. to Q. R. second square, he would have done well to capture it, for in retaking you would bring your Rook into a most useless and unavailable position. Thus the disadvantages to you would be greater than the advantages to him of having his K. B. P. at K. third square.

11. K. B. P. takes K. B.

11. Q. P. one.

Your eleventh move is a very good one, and quite necessary to free you from the present cramped position. It forces him to take the pawn, for he cannot retreat with K. B. without a sacrifice of position. You see now the advantage to him of having an extra pawn at K. third square.

12. K. P. takes P.

12. K. Kt. takes P.

This is much better than taking the pawn with the B. You have now free space for moving your K. B. P. two squares, which is frequently a good move as soon as it can be done with safety after the exchange of Bishops. Besides, this Knight threatens to take the P. at his K. third and to fork Q. and R., to prevent which he plays,

13. B. takes Kt

He did quite right to take this Knight. Never, if possible, allow your adversary's Knights to get into your game, and whenever they threaten to become troublesome do not hesitate to exchange a Bishop for one of them. Indeed a Knight is frequently more dangerous than a Bishop, from

N 2

his power of stepping upon either colour, while a Bishop is confined to one. Under the guidance of skilful play a Knight frequently decides the fate of a game. ♘

13. Q. takes B.

threatening his Q. P.

14. Q. Kt. to K. fourth square.

14. K. R. to Q. square,

again threatening his Q. P. If he advance the Q. P. he loses Q. Kt. He may defend it by playing K. Kt. to K. square, but this retrograde movement is by no means desirable in the present state of the game. He therefore does well to abandon the Q. P. and advance the K. Kt. (*i. e.*, the Knight standing at K. B. third square), to K. Kt. fifth, for if you take the Q. P. he is able to form a strong attack.

15. K. Kt. to K. Kt. fifth square. 15. Q. takes Q. P.

16. Q. to K. R. fifth square.

He thus abandons the central pawns for the sake of a position in your camp which threatens to be dangerous. You must now act on the defensive, for if you take his K. P. checking, he moves K. to the corner and rather improves his game; therefore you play,

16. K. R. P. one square.

17. Kt. takes B.

17. K. B. P. takes Kt.

He does not retreat with the Kt. but captures your Bishop, threatening your R.; you must retake with the K. B. P., and what before would have been an advantage is now the reverse: two *isolated* pawns at your K. third and fourth squares are by no means desirable.

18. Q. to K. Kt. sixth square.

A much better move than checking at K. B. seventh, for he now defends his Q. Kt., brings his Q. into a strong position, and his object should be to bring up other pieces to her assistance. Besides, by this move he threatens to win your Q: by checking with Kt. at your K. B. third square, to prevent which you play,

18. K. to K. R.

19. K. R. to K. B. seventh square.

If you take his K. P. checking, he will move K. to K. R.

19. K. R. to K. Kt. square.

20. Q. R. to K. B.

It is very desirable thus to unite the Rooks on the same file.

20. Q. R. to Q. B.

Your object is to defend the Q. B. P. as you do not anticipate any immediate danger.

21. R. takes K. Kt. P.

This sacrifice is premature, and will cost him the game ; because by your next move you prevent him from following up the attack which the sacrifice seemed to promise. Before a sacrifice is made, it is always necessary to observe whether the adversary has a check at command :—the power to check frequently neutralizes an attack.

21. Q. takes K. P. checking,

by which move you defend the pawn at K. R. third square, which Black seems to have calculated on taking.

22. K. to K. R. square.

22. R. takes R.

23. Q. takes K. P.

If you take his Kt. he captures your Q. R., therefore,

23. Q. R. to K. Kt. square.

which is a much better move, because it unites your Rooks on the same file, and you threaten to take his K. Kt. P. Therefore, to displace this Q. R. he plays,

24. Kt. to K. B. sixth square.

24. Q. to K. seventh square,

threatening mate.

25. R. to K. Kt. square.

Your obvious move now appears to be to take the K. Kt. P. with the Rook. Should you do so you lose the game in two moves *. Therefore,

25. Kt. to Q. square.

26. Q. to K. R. third.

After being worsted in the skirmish and thus compelled to retreat, his game may be considered as lost. It is necessary, however, for you to defend the K. R. P., otherwise you are mated in two moves ; but you can easily do this by playing,

26. Kt. to K. B. second,

and can afford to give up your R. for his Kt.

27. Kt. takes R.

27. R. takes Kt.

We need not pursue this game further. You have the

* For example,—

26. Q. takes R. checking.

25. R. takes K. Kt. P.

27. R. takes R. checkmate.

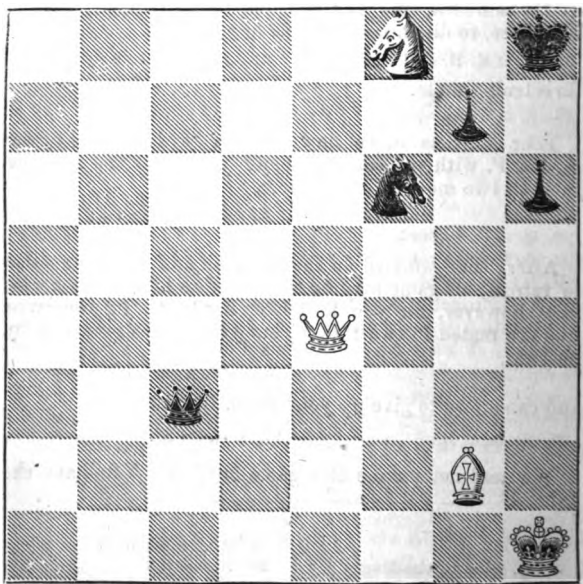
26. R. takes Q.

advantage of a Knight and must win:—that is, supposing you make no blunders: for these of course can never be foreseen or calculated by a third party, although they constitute one of the most essential differences between a bad and a good player, and ought always to form part of every individual game in which they occur.

The difficulty of solving chess problems generally increases with the number of moves in which the mate is to be effected. Those in which the mate is to be given on the second move are among the easiest, and scarcely admit of that display of brilliant ingenuity which characterizes problems where the mate is effected in a larger number of moves. Some difficult problems in two moves will, however, be given hereafter.

PROBLEM V. *White to move first, and give checkmate in three moves.*

BLACK.



WHITE.

LESSON X.

QUEEN'S BISHOP'S PAWN'S GAME.

THIS opening is so called from the circumstance of Q. B. P. being moved one square at the second move. This move was censured by Philidor as being very ill played, because by advancing his Queen's Pawn two squares, your adversary regains the advantage of the move; an assertion which, as Sarratt says, it is presumed cannot be proved. Indeed it has been shown by the analysis of the two celebrated Italian players, Ercole del Rio and Ponziani, that the move may be made without danger.

The Queen's Bishop's Pawn's Game is seldom played, probably because Philidor's censure of it may yet have some influence; and also because none of our great players has condescended to patronize the game. There are, however, many striking and peculiar features about this opening: the first player may often succeed in getting an open game, and have a variety of pieces at command; while his antagonist, unless he play correctly, has no time allowed him to bring out his pieces, and although he may have a numerical advantage, it is valueless, because he cannot bring it to bear upon his adversary.

The following game is selected from a series of games played by the members of the Bristol Chess Club. It is well calculated to illustrate the opening to which the young student's attention is now directed.

QUEEN'S BISHOP'S PAWN'S GAME.

WHITE.

1. K. P. two squares.
2. Q. B. P. one sq.

BLACK.

1. The same.
2. Q. P. two squares.

This is undoubtedly Black's best move; its tendency being to liberate his pieces and prevent you from establishing your pawns in the centre. You must not take the proffered pawn; you lose time by doing so, and realize the objection made by Philidor of transferring the attack into the hands of your adversary. Your best move is,

3. K. Kt. to K. B. third square.
3. P. takes P.

You may now play Q. to Q. R. fourth sq. checking, and then take the pawn which attacks your K. Kt.; or you may reserve this move, and play a bolder and more scientific one; viz.,

4. K. Kt. takes K. P.
4. K. B. to Q. third square.
5. Q. to Q. R. fourth sq., checking.
5. Q. B. P. one sq.

Black's fourth move was not good. In seeking to drive away your Kt., he probably overlooked the check at your fifth move, whereby you not only win a pawn, but also defend your Kt. from the attack of his K. B. You may not, it is true, be able to maintain the Kt. in this position; but, in expelling or winning this piece, Black gets an inferior game.

6. Q. takes K. P.

6. Q. to K. second square,

7. Q. P. two squares.

7. K. B. P. one square.

By this last move Black wins your Kt., because if you remove it you lose your Q.: but in exchange for the Kt. you get two pawns and a fine position.

8. K. B. P. two squares.

This move is better than playing Q. B. to K. B. fourth square, because you thus unite two pawns in the centre. A second defence is necessary to the Kt., because if you move away your Q. you lose a pawn.

8. K. B. P. takes Kt.

9. K. B. P. takes P.

9. K. B. to Q. B. second square.

10. K. B. to Q. third square.

This move is a very good one, but difficult for you to understand without explanation. It prevents him from playing K. Kt. to B. third square,—a very desirable move for him at the present juncture. Examine this move attentively, and notice its effect in preventing him from playing out the Kt. to K. B. third square. If you had played Q. Kt. to Q. second square, the effect on him would have been the same; but the objection to this move is, that your Q. B., now so usefully employed in commanding five squares, would have been rendered powerless.

10. Q. B. to K. third square.

The object of Black is to support his K. Bishop's file, which would be commanded entirely by your K. R. on playing him to K. B. square.

11. Q. B. P. one square.

11. Q. to K. B. second square.

By this move you still further limit the range of your adversary's pieces, and tend to preserve your own centre pawns, which would be liable to be broken by the advance of the pawns on his Queen's side. Black's position is very much constrained; he therefore moves his Q. in order to give her some scope.

12. K. R. to K. B. square.

12. Q. to K. R. fourth square.

In the present position it is not legal for you to castle on

your King's side, but the move of the K. R. to K. B. square is a good one. Indeed it is generally good play to command an open file with a Rook. The reason will be obvious to you.

13. Q. to K. B. third square.

Threatening to play Q. to K. B. eighth square, checking; or should he exchange Queens, to retake with K. Kt. P., thus reducing the game to one of pawns, which on your side would be irresistible.

13. Q. to K. R. fifth sq., chkg.

14. K. Kt. P. one square.

Black dare not take either your Q. P. or K. R. P. with his Q., on account of the position of your Q. and K. R. He therefore retreats with her.

14 Q. to K. second square.

15. Q. Kt. to Q. B. third square.

Whenever you have an opportunity, like this, of placing a piece in a favourable position, always take advantage of it, unless there is something to be gained by moving a piece already in the field.

15. Q. Kt. to Q. second square.

16. K. R. P. two squares.

16. Castles with Q. R.

17. Q. B. to K. Kt. fifth square.

In his anxiety to castle in the hopes of escaping from the attack threatened on his King's side, Black appears to have acted precipitately. The remaining portion of the game is very skilful, and deserves your most attentive consideration.

17. Q. to Q. Kt. fifth square.

Black does quite right to abandon his Q. R. to your Q. B. He now threatens your Q. Kt. P., the capture of which will give him a momentary advantage, worthless, however, on account of not being able to follow it up. A Queen in the adversary's field can seldom do much unless supported by pieces; and, in cases like the present, when she ventures among the adverse pieces she runs great risk of being lost. It is a fault very common to young players to employ their Queens more than any other piece. They naturally imagine that because she is the most powerful of all the pieces she can do most execution; whereas, real strength at chess consists, not in the rapid predatory movements of one piece, but in the combination of several pieces. The most accomplished chess player, before he begins to attack, gradually establishes a combination of pieces and pawns, which, when brought to bear, often proves irresist-

ible; and most especially so, when his incautious or inexperienced antagonist wastes his strength in skirmishes, and while gaining temporary advantages neglects to form his defence or counter attack.

18. Q. B. takes Q. R.

19. Q. B. takes K. B.

20. K. to Q. second square.

21. K. B. to Q. B. second square.

22. R. to Q. Kt. square.

23. Kt. to Q. Kt. fifth sq., checking.

24. Q. takes Q.

18. Q. takes Q. Kt. P.

19. Q. takes Q. R., checking.

20. Q. to Q. Kt. 7th sq., checking.

21. K. takes Q. B.

22. Q. to Q. R. sixth square.

23. Q. B. P. takes Kt.

The manner in which your adversary's Queen is won is skilful: it is a necessary consequence of a succession of moves foreseen by White, and played with boldness and precision. White has a won game, and we need not pursue the game further. Observe that Black's K. R. and K. Kt. are still at home, and throughout the game they have contributed nothing whatever to its defence. You must avoid leaving your pieces at home unemployed. You would probably smile if a better player than yourself proposed that you should give him the odds of a Rook and a Knight; that is, that these pieces should be removed from the board before you began your game. You would despair of being able to stand against him during a dozen moves, and yet, by keeping these pieces shut up and unemployed, while your adversary brings all his pieces and pawns into play, the effect on your game is similar to giving him the odds of the pieces which you do not use.

LESSON XI.

QUEEN'S BISHOP'S PAWN'S GAME.

WHITE.

1. K. P. two squares.

2. Q. B. P. one square.

BLACK.

1. The same.

2. K. Kt. to K. B. third square.

In our last lesson Black played as his best second move, Q. P. two squares: some players, however, prefer to bring out the K. Kt.; a move which, for the reasons already stated, seems to be inferior. It will be instructive to illustrate this mode of play in the present lesson, in order to show the young student how to take advantage of a move, which the most eminent authorities now condemn. A

move, theoretically bad, may not be so in practice, unless the adversary take advantage of it: therefore, when a certain move is designated as being bad, it must be understood that, between good players, such a move is calculated to entail a positive loss, or to place the player in an inferior situation.

3. Q. P. two squares.

If Black now take the Pawn, you advance your K. P. upon his Knight, and your position becomes at once a very favourable one for attack; while his position is at once crowded.

3. K. Kt. takes K. P.

4. P. takes P.

You thus recover your pawn, and place a pawn in a favourable situation; while his Kt. is badly situated, and if you wish it, can be expelled without difficulty.

4. K. B. to Q. B. fourth square.

5. Q. to Q. fifth square.

By this move you compel him to make the attack which he threatened, by playing out his K. B. But, as happens with all premature attacks, he becomes worsted in the skirmish.

5. K. B. takes K. B. P. checking.

He might also have taken your K. B. P. with the Kt. You would then have captured his K. B.; and he your K. R., but his Kt. would have been shut up in the corner to be captured presently, while by playing your K. Kt. to K. B. third square, you would prevent him from checking with his Q. at K. R. fifth square. Black, therefore, under the circumstances of the case, plays best by taking the P. with his B. instead of with the Kt.

6. K. to K. second square.

6. K. B. takes K. Kt.

Black, not being able to save both the B. and the Kt. does well to take your Kt., because if you play K. R. takes K. B., he moves away his Kt.; and if you take his Kt. with Q. he removes B. to Q. Kt. third square, where the B. would be most advantageously placed, commanding as it would five squares, and co-operating with any pieces that he might be able to bring to attack your K. B. second square. You therefore prefer to capture this B.

7. K. R. takes K. B.

7. Q. to K. B. fifth square.

By this move Black protects his K. Kt., threatens to

capture K. R. P., and afterwards K. R., you therefore play,

8. Q. B. to K. third square.

thus not only defending your K. R., but bringing a useful piece to strengthen your position on your K. side.

8. Castles.

The propriety of castling, in the present crowded position, may be fairly questioned; Q. B. P. one square, or Q. Kt. to Q. B. third square, would probably have been better. Black has seven pawns unmoved, and the very operation of castling prevents his K. B. P. from being moved; while the two pieces already in the field are in a precarious situation. Your game on the contrary is open and free from danger, in consequence of the facility which an open game nearly always gives, viz., that of forming new combinations, varying your plan of attack or of defence almost at will; whereas, in a crowded game, the player has but little choice, and is soon at the mercy of his antagonist. In the following moves Black makes the best of his two pieces, and keeps up a smart attack, which however, being defended with ordinary care, does not endanger your game. There is seldom much to be done with two pieces against five. You will observe that your K., Q., K. R., K. and two Bs. are engaged with his Q. and K. Kt.

9. K. Kt. P. one square.

9. Q. takes K. R. P. checking.

10. K. R. to K. Kt. second square.

10. K. Kt. takes K. Kt. P. checkg.

11. K. to K. B. second square.

11. Q. to K. R. eighth square.

If you capture his Kt. with your K., he takes your K. B. with his Q. If you take the Kt. with your R. you lose your Q.; therefore,

12. Q. Kt. to Q. second square.

You thus defend your K. B.; bring two more pieces into play, and are actually contending with seven against two.

13. Q. R. takes K. Kt.

12. K. Kt. takes K. B.

14. K. to K. second square.

13. Q. to K. R. fifth square, chkg.

15. K. to K. B. second square.

14. Q. to K. R. fourth sq., checking.

It is much better for your K. to keep under the shelter of the two Rooks, than attempt to escape to the Queen's side, which would only prolong the struggle uselessly. Should Black check again, you must move K. to K. Kt. and he has no further check upon you. Black declines this useless check: the skirmish is at an end, and he attempts to open a path for his pieces. We need scarcely remind the young student that, although Black comes out of the

struggle without any apparent loss—nay has actually taken three pawns—that his game is lost. By neglecting, for a useless skirmish, to play out his pawns and pieces, he has given very large odds to his adversary, and must lose the game in a very few moves.

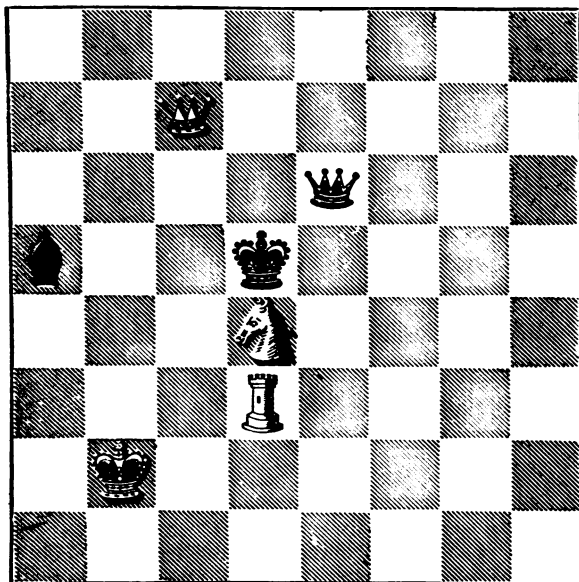
16. Q. R. to K. Kt. square. 15. Q. P. one square.
16. Q. takes Q. P.

Throughout this game Black appears to play as if under the influence of the false notion, that by preserving the same number of pieces on the board as his adversary, and picking off his pawns, he must eventually win. A very few moves suffice to show this dangerous, but too common fallacy.

17. R. takes K. Kt. P. checking. 17. K. to R. square.
18. Q. B. to Q. fourth square. 18. Q. takes. Q.
19. R. to K. Kt. eighth square, checkmate.

PROBLEM VI. *White moving first is to give checkmate in three moves.*

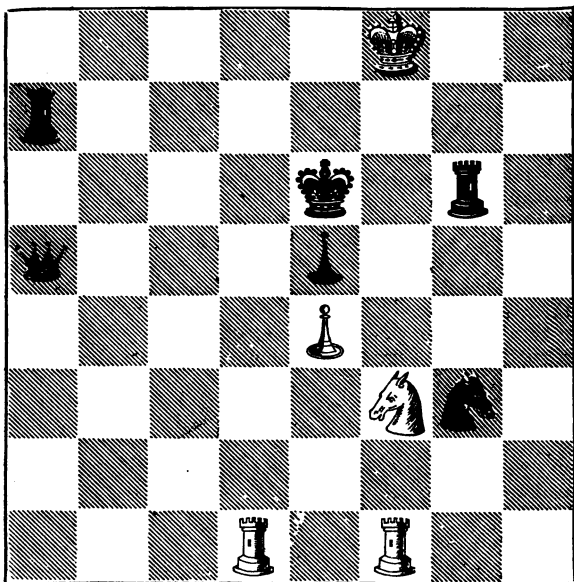
BLACK.



WHITE.

PROBLEM VII. *White to move first, and to checkmate in three moves.*

BLACK.



WHITE.

LESSON XII.

THE KING'S GAMBIT.

WE are now about to introduce the young student to a favourite and brilliant style of play, altogether different from the specimens given in the previous lessons. The King's Gambit offers greater variety than is to be found in the other openings, and therefore requires greater knowledge and practice to conduct it with success: hence, an expe-

rienced player when he gives the odds of the Queen's Rook or Queen's Knight to an inferior antagonist often prefers this mode of play.

The word *Gambit* is derived from an Italian phrase used in wrestling, and signifies a peculiar movement by which the adversary is tripped up. In Chess the "peculiar movement" is, for the first player, early in the game, to sacrifice a pawn for the sake of gaining an attack. There are many ways in which this pawn may be sacrificed, and consequently there are many varieties of Gambit; but the King's Gambit includes the greatest part of them. In this gambit the first player moves K. P. two squares, and on the second move K. B. P. two squares, which is sacrificed. There is also the Queen's Gambit, which derives its name from the Q. P. being first moved two squares and the Q. B. P. being sacrificed on the second move.

The varieties of the King's Gambit are often known by the names of the players who invented, or first introduced them:—thus we have the *Muzio* Gambit, the *Salvio* Gambit, the *Allgaier* Gambit, the *Cochrane* Gambit, the *Evans'* Gambit, &c. Other varieties obtain their names from one of the early moves of the first player: thus we have the *Bishop's* Gambit, so called because the first player moves out his King's Bishop before his King's Knight.

The term *Gambit Pawn* is applied sometimes to the pawn you sacrifice on the second move, but more commonly to the pawn of your adversary which captures your pawn: thus in the King's Gambit the opening moves are,

WHITE.

1. K. P. two squares.
2. K. B. P. two squares.

BLACK.

1. K. P. two squares.
2. K. P. takes K. B. P.

In this case his K. P. is transferred to his K. B. file, and becomes the Gambit Pawn.

In the Queen's Gambit the opening moves are,

1. Q. P. two squares.
2. Q. B. P. two squares.

1. Q. P. two squares.
2. Q. P. takes Q. B. P.

In which case his Q. P. is transferred to his Q. B. file, and becomes the Gambit Pawn.

Authorities are divided in opinion as to the safety of this method of opening the game. Some contend that the loss of a pawn on the second move ought to entail upon the first player the loss of the game; others say that the attack acquired by the sacrifice of the pawn compensates for its loss; besides the second player in gaining the pawn must double a valuable pawn, and thus resign the centre of the

board to his adversary ; disadvantages which take something from the value of the pawn thus gained.

Perhaps the most general opinion is, that the gambit when properly defended is unsound. In such a case the first player may hope to draw the game. Indeed, in all the common openings at chess, if the moves of both parties be strictly correct, the result ought to be a drawn game. This however is a height of perfection which will probably never be attained, and therefore the sacrifice of a pawn may be hazarded on account of the many favourable sources of attack thereby opened to the first player ; while the position of the second player is frequently one of considerable restraint and embarrassment.

The following remarks on the King's Gambit by Ponziani will be read with interest by the amateur, and also by the young student, when he has fairly entered upon the brilliant and ingenious strokes of gambit play :—

“The quality of this opening demonstrates that the inventor, whoever he might be, considered principally that the removal of the adverse King's Pawn from the fourth square, caused a good order of the game, because there he is of greatest importance ; and especially prevents the King's and Queen's Pawns being posted equally at the fourth squares. To attack the said adverse King's Pawn, he found the King's Bishop's Pawn most convenient ; since this often serves only to prevent or retard the attacks which might be made with the King's Rook placed in the Bishop's square ; and therefore he judged it good play, at the second move, to push the said Bishop's Pawn to its extent, putting it *en prise* of the adverse King's Pawn with the confidence either of recovering it, or of becoming compensated in another shape with a superior situation. As, then, the adversary, after having taken the said Bishop's Pawn, threatens a pernicious check with the Queen at the first player's King's Rook's fourth ; thus, he who plays the gambit ought, for his best, at the third move, to play out the King's Knight to the Bishop's third ; whence succeeds a most animated conflict, full of dangers and vicissitudes, which, at every move, change the aspect of the battle, and promote a thousand artful stratagems on the one part, to preserve the pawn in advantage ; and, on the other, to recover it with a better position.

“Although Philidor declares the King's Gambit to be an indifferent game which by its nature produces neither profit nor injury, yet Stamma and Salvio, with the best academicians of Italy, and recently the most accurate Anonymous

Modenese*, think differently: holding it a pernicious game for him who attempts it; since he necessarily remains a Pawn inferior, without compensation. It notwithstanding produces many moves of supreme skill and subtlety, which demand still greater study and circumspection than in the Piano Games."

It may probably occur to the reader, that if the second player refuse, at the second move, to take the proffered pawn, the game does not become a gambit. Such is the case: for although it is to the advantage of the second player to accept the gambit, yet he may if he please evade it. The following are short, but brilliant specimens of the gambit evaded, and the gambit accepted.

1. THE GAMBIT EVADED.

WHITE.

1. K. P. two squares.
2. K. B. P. two squares.

BLACK.

1. The same.
2. Q. P. two squares.

This move is frequently played by those who desire to evade the gambit. It may be good when odds are given to the second player, but in even games it is much better to take the pawn.

3. K. P. takes Q. P.

It is much better to take this pawn than to defend your K. P. by playing Q. P. one square, which would only obstruct your game.

4. Q. Kt. to Q. B. third square.
3. Q. takes P.
4. Q. to K. third square.

He would have played quite as well in taking Q. home: he would have lost a move, it is true, since you played out your Q. Kt. in order to drive away his Q. We have already stated how dangerous it is to play out the Q. so early in the game; she may be attacked by several minor pieces, and in escaping therefrom many moves are lost which to the opposite party are as many moves gained.

5. K. Kt. to K. B. third square.
5. P. takes P. chkg. by discovery.
6. K. to K. B. second square.

* Ercole del Rio published at *Modena*, in 1750, his practical observations on the game of chess. As the work did not bear the author's name, it was referred to, by chess students, as the production of the Anonymous Modenese, a title by which that writer is now more frequently known than by his real name. Ponziani is also sometimes referred to as the Second Anonymous Modenese, from the circumstance that the first edition of his celebrated *Analysis of Chess* was published anonymously at *Modena* (1769).

This move is well played. It is often much better to move the K. when attacked, than interpose a piece. It is true that by moving the K. you are prevented from castling; but, whenever your adversary's K. and Q. are on the same file, you should endeavour to get a R. into play, so as to attack both and win the Q. Minor advantages may frequently be sacrificed for one great gain: the chief point to be regarded is, to play so as to command as large a portion of the field as possible: you thus acquire the most valuable facilities either for attack or defence.

6. K. B. to Q. B. fourth sq., chkg.

7. Q. P. two squares.

Young players can seldom resist the temptation to check wherever an opportunity occurs: it is a very bad habit and should be avoided. The present is an example of a useless check, for by the advance of your Q. P. the B. is driven away, and your own game improved. He ought to have played the B. to K. second square, or Q. B. P. one square.

7. K. B. to Q. third square.

8. K. B. to Q. Kt. fifth sq., chkg. 8. K. to K. B. square.

If he had interposed Q. B. P. you would have played the K. R. to K. square, winning his Q.

9. K. R. to K. square.

9. Q. to K. B. fourth square.

This attempt to save the Q. involves an immediate checkmate.

10. K. R. to K. eighth square,
checkmate.

2. THE GAMBIT ACCEPTED.

WHITE.

1. K. P. two squares.
2. K. B. P. two squares.

BLACK.

1. The same.
2. P. takes P.

Black now plays best. The success of his defence will greatly depend on his being able to preserve the Gambit Pawn.

3. K. Kt. to K. B. third square.

The object of this move is to prevent him checking with his Q. at his K. R. fifth square.

3. K. Kt. P. two squares.

This is the best method of defending the Gambit Pawn.

4. K. B. to Q. B. fourth square. 4. K. B. P. one square.

Black loses the game by this move. It may be taken as a general rule in all gambits that it is bad play to move the K. B. P. one square.

5. K. Kt. takes K. Kt. P.

5. K. B. P. takes Kt.

The young player is apt to regard this as the positive gain of a piece, which he finds it hard to refuse to take. In the present case, however, his game is gone whether he take the Kt. or not. His great error was in moving his K. B. P.

6. Q. to K. R. fifth square checkg. 6. K. to K. second square.

7. Q. takes K. B. P. checking. 7. K. home.

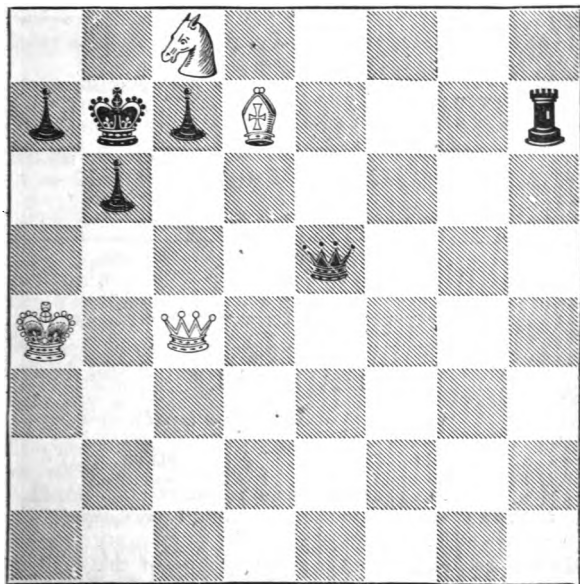
8. Q. to K. R. fifth square, checkg. 8. K. to K. second square.

9. Q. to K. fifth square, check-mate.

At the seventh move you might have played Q. to K. B. seventh square, checking; then to Q. fifth square checking; and lastly have given checkmate at K. fifth square.

PROBLEM VIII. *White moving first is to give checkmate on the third move.*

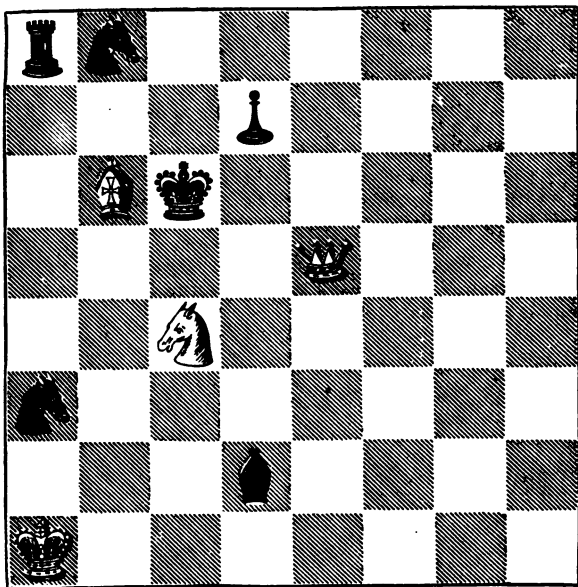
BLACK.



WHITE.

PROBLEM IX. *White to move first, and to checkmate in three moves.*

BLACK.



WHITE.

LESSON XIII.

THE KING'S GAMBIT, (*continued*).

WHITE.

1. K. P. two squares.
2. K. B. P. two squares.
3. K. Kt. to K. B. third square.
4. K. B. to Q. B. fourth square.

BLACK.

1. K. P. two squares.
2. P. takes P.
3. K. Kt. P. two squares.

IN our last lesson we gave you a glimpse of this brilliant species of opening, and made a few explanatory remarks on the first three moves. You saw how fatal it was to Black's

game to move out the K. B. P. on the fourth move. In the present game he will adopt sounder play. Your fourth move is among the best: you attack the weakest point of his game and prepare to castle. Black's fourth move is a mooted point among Chess authorities: he may advance the K. Kt. P. upon your Kt., or he may place his K. B. on the K. Kt. second square. The former move is preferred by Carrera, Salvio, Lionardo, Sarratt, and others; while the latter is advocated by Philidor, Cozio, Ponziani, Del Rio, and others. We will select a few games illustrative of both modes of play, advising the student not to attach himself to either: he will probably get a safer game by playing the Bishop to K. Kt. second, while more brilliant and intricate situations arise from pushing forward the K. Kt. P.

4. K. Kt. P. one square.

If at this point your K. Kt. is sacrificed, the game is resolved into the Muzio Gambit, which will be illustrated hereafter.

5. K. Kt. to K. fifth square.

You now threaten his K. B. P., K. R., &c., but he suspends the attack by playing

5. Q. to K. R. fifth square chckg.

If you advance K. Kt. P. one square you lose the game speedily: therefore

6. K. to K. B. square.

6. K. Kt. to K. R. third square,

to prevent the attack threatened at your fifth move.

7. Q. P. two squares.

7. Q. P. one square.

8. K. Kt. to Q. third square.

8. Gambit P. one square.

Not being able to defend the Gambit Pawn from the attack of your Q. B. and K. Kt., Black does well to advance it. You would play badly by taking it; therefore,

9. K. Kt. P. one square.

9. Q. to K. R. sixth square chckg.

Instead of this move Black ought to have played Q. to K. second square; but the check with the Q. was tempting, especially as there seems a chance of following up the apparent advantage by playing Q. to K. Kt. seventh square. The move is bad, and has been shown by Greco in several variations to be fatal.

If you play as your best move

10. King home,

Black loses the Q. by attacking your K. R.; for if he play Q. to K. Kt. seventh square, you then play K. Kt. to K. B. second square, which protects the Rook, and hinders

the advance of the Gambit Pawn; and you afterwards win his Q. by playing K. B. home. But if, instead of falling into this trap, or allowing you to win the Q. by playing your Kt. to K. B. fourth square, Black play

10. Q. to K. R. fourth square,

the loss is not so immediate, or apparent to the young player, who is apt to estimate the state of the game by numerical superiority without due regard to position; but it will be seen that Black has by his useless check lost time, and hampered his game, while yours is peculiarly susceptible of improvement.

11. K. Kt. to K. B. fourth square. 11. Q. to Q. R. fourth square checkg.

It would perhaps have been better for Black to have played Q. to K. Kt. fourth square, since he has nothing to fear from the discovered check upon his Q. She is now in a position to be hunted about by your pieces, which are gradually brought out, while his remain idle spectators of the conflict. The following moves are quite in the style of Greco.

12. Q. B. to Q. second square. 12. Q. to Q. Kt. third square.

13. K. Kt. to Q. fifth square.

If he capture your Q. Kt. P. you will win his Q. by playing Q. B. to its third square. If he play Q. to Q. B. third square, you will also win the Q. by playing K. B. to Q. Kt. fifth square, because if he take this B. you fork his K. and Q. with your Kt. He therefore plays

14. K. B. to Q. third square.

13. Q. takes Q. P.

15. Q. B. to K. third square.

14. Q. to Q. B. fourth square.

16. Q. Kt. P. two squares.

15. Q. to Q. R. fourth sq., checkg.

17. K. B. to Q. Kt. fifth sq., checkg.

16. Q. to Q. R. fifth square.

18. K. Kt. takes Q. B. P. checking

17. Q. takes K. B.

and winning Q.

The following game affords a brilliant specimen of successful defence of the King's Gambit. The ingenious manner in which the second player gets the attack into his own hands, and the bold and skilful sacrifices by which he maintains it are all worthy of attentive study. The defence to this game is by M. de la Bourdonnais, and may serve to illustrate the style of play of that great master.

BLACK.

1. K. P. two squares.
2. K. B. P. two squares.

WHITE.

1. K. P. two squares.
2. P. takes P.

- | | |
|----------------------------------|-----------------------------------|
| 3. K. Kt. to K. B. third square. | 3. K. Kt. P. two squares. |
| 4. K. B. to Q. B. fourth square. | 4. K. Kt. P. one square. |
| 5. K. Kt. to K. fifth square. | 5. Q. to K. R. fifth square, chg. |
| 6. K. to K. B. square. | |

Thus far the moves are the same as in the last game. By advancing the Gambit Pawn at this stage of the game, and allowing the first player to make the most of the attack which he has upon your K. B. P., you resolve the game into the Cochrane Gambit, as it is called, although the more correct term would be the Cochrane defence to the gambit. Mr. Cochrane examined this move with considerable skill in his Treatise published in 1822, and hence Chess-players have attached his name to this species of the gambit.

6. Gambit Pawn advances.

7. K. Kt. takes K. B. P.

This is not a safe move. The Kt. and B. may make a skirmish, and perhaps win a Rook, but in the meantime your Q. and Pawns are making dangerous advances. For Black's seventh move, Q. P. two squares has been recommended.

7. Q. Kt. to Q. B. third square.

To bring out a piece at the proper time to act as a *corps de reserve* is in the best style of chess play. The Q. Kt. posted at Q. B. third square is often of powerful assistance in gambit games.

- | | |
|-------------------------|-----------------------------------|
| 8. Q. P. two squares. | 8. K. B. to K. Kt. second square. |
| 9. Q. B. P. one square. | 9. K. Kt. to K. B. third square. |
| 10. Kt. takes K. R. | 10. Q. P. two squares. |

You do not stay to retake this Kt., for you would lose time and the attack in doing so. The Kt. is now as completely out of the game as if he were off the board; you therefore play so as to get one of your Knights to assist the attacking combination of Q. and Pawns.

11. K. P. takes Q. P.

Black is tempted to take your K. P. with his Q. P. in order to drive away the Q. Kt.: he would probably have done better by taking the P. with his Q. B.

11. K. Kt. to K. fifth square,

threatening mate, which he prevents by

- | | |
|----------------------|---------------------------|
| 12. Q. to K. square. | 12. K. Kt. P. one square. |
|----------------------|---------------------------|

You thus protect the Kt., prevent an exchange of Queens which would be fatal to your game, and narrow the chances of escape for the Black King.

13. K. B. to Q. third square.

This is perhaps his best move, but the precision and fore-

sight with which De la Bourdonnais played would have ensured him the victory in a less favourable position.

14. K. takes P.

15. K. to K. Kt. square.

13. P. takes K. Kt. P., checking.

14. Q. B. to K. R. sixth sq., chckg.

15. Q. Kt. takes Q. P.

White allows his adversary the move which he has so long desired, but it is now of no use to him, for whatever he does White must win; for example,

16. Q. takes K. Kt., chg.

17. K. B. takes Q.

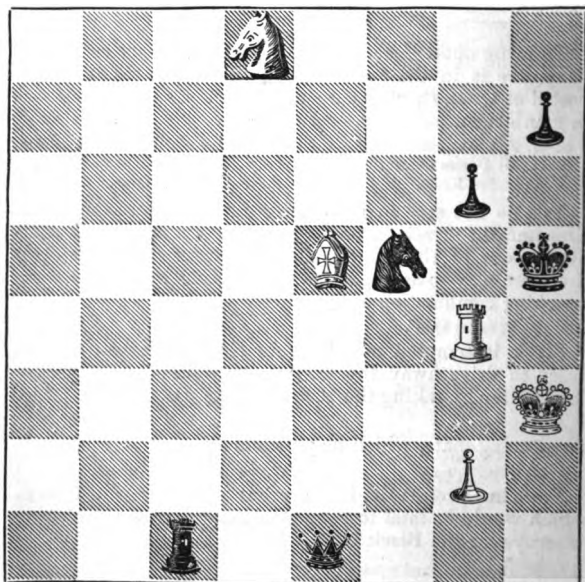
16. Q. takes Q.

17. Q. Kt. gives checkmate.

But if at the 16th move he play Q. B. P. takes Q. Kt. the game may be prolonged a few moves, but cannot be saved. Or if he play at the 16th move K. R. P. takes Kt. P. you give the mate with the Q. Kt. immediately.

PROBLEM X. *White moving first is to give checkmate on the third move.*

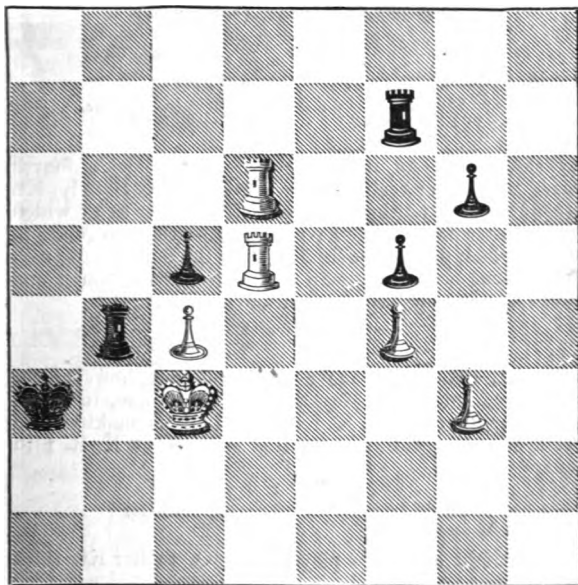
BLACK.



WHITE.

PROBLEM XI. *White to move first, and to checkmate in three moves.*

BLACK.



WHITE.

PROBLEM XII. *In the following position White moving first, is to mate in two moves.*

WHITE.

K. at K. Kt. fifth square.
Q. at Q. B. seventh square.
Kt. at K. second square.
P. at K. B. second square.

BLACK.

K. at Q. fourth square.

LESSON XIV.

THE KING'S GAMBIT, (*continued.*)

WHITE.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to K. B. third sq.
4. K. B. to Q. B. fourth sq.

BLACK.

1. K. P. two sq.
2. P. takes P.
3. K. Kt. P. two sq.

IN the last lesson it was stated that Black's fourth move may be either K. Kt. P. one sq., or K. B. to K. Kt. second square, and that chess authorities differ as to which is the better move. We have already played two games in which Black pushed on the Kt. P. at the fourth move: on the present occasion he will adopt the more common and probably the safer expedient of moving his K. B.

5. K. R. P. two sq.
4. K. B. to K. Kt. second sq.
5. K. R. P. one sq.

This is Black's best move. It is common, however, for the young student to play K. B. P. one square, in which case your Kt. takes his K. Kt. P., and on his retaking, you get a winning game by checking with Q. at K. R. fifth square.

6. Q. P. two sq.
7. Q. B. P. one sq.
8. Q. to K. second sq.
6. Q. P. one sq.
7. Q. B. P. one sq.

You might also have played your Q. to her Kt. third square.

8. Q. B. to K. third sq.

Although it is desirable, in the defence of the gambit, to get rid of the adversary's K. B. on account of its great attacking power, and the readiness with which it co-operates with the Q., yet it is necessary to be cautious how an exchange is offered. In the present case Black loses the game by his anxiety to change off your K. B.

9. K. B. takes B.
10. K. P. one sq.
11. Q. P. takes P.
9. K. B. P. takes B.
10. Q. P. takes P.

This pawn is now well situated, and its effect is greatly to prevent the range of your adversary's pieces.

12. K. Kt. P. one sq.
11. Q. Kt. to Q. second sq.

The object in moving this pawn is to break up his pawns

and to penetrate into his game with your Q., K. R. and Q. B.

- | | |
|------------------------|-------------------------|
| 13. K. Kt. P. takes P. | 12. K. Kt. P. advances. |
| 14. Q. takes K. Kt. P. | 13. K. Kt. P. takes Kt. |

By this sacrifice you support your centre pawn, and prepare for attack.

14. Q. to K. second sq.

This move is quite necessary to prevent your threatened attack.

- | | |
|-----------------------------|------------------------|
| 15. Q. Kt. to Q. second sq. | 15. Castles with Q. R. |
| 16. Q. Kt. P. two sq. | |

When your adversary evades an attack by castling, it is generally advisable to advance the pawns upon the side to which he has retreated. You thus confine his motions and get supports for your pieces.

16. K. R. P. one sq.

The object of this move is to enable him to move K Kt. and K. B.

- | | |
|------------------------------|-------------------------------|
| 17. Q. Kt. to K. fourth sq. | 17. Q. Kt. to its third sq. |
| 18. Q. B. to K. third sq. | 18. K. Kt. to K. R. third sq. |
| 19. Q. B. to Q. B. fifth sq. | 19. Q. to Q. B. second sq. |
| 20. Q. R. P. two sq. | |

As you have opportunity you improve the attack on this side of the board.

- | | |
|------------------------|-----------------------|
| 21. Q. R. P. one sq. | 20. K. B. home. |
| 22. Q. Kt. P. takes B. | 21. K. B. takes Q. B. |

It would have been very bad play to have taken the B. with your Kt. You now have an opening through which you can attack.

- | | |
|------------------------------|---|
| 23. Kt. to Q. sixth sq. chg. | 22. Q. Kt. to Q. second sq. |
| 24. Q. R. to Q. Kt. sq. | 23. K. to Q. Kt. sq. |
| | 24. Q. Kt. takes P. at adv. Q. B. fifth sq. |
| 25. Kt. takes Q. Kt. P. | |

This is a beautiful move.

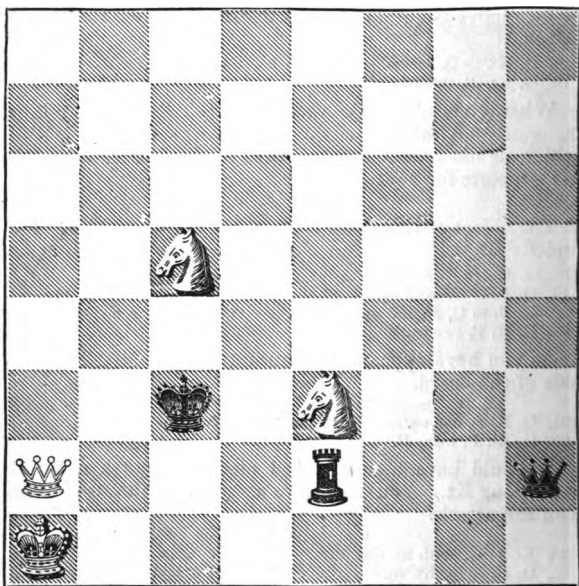
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|--------------------------------|-------------------------------|
| 26. Q. R. P. one sq. | 25. Kt. takes Kt. |
| 27. Q. R. takes Kt. | 26. K. to Q. R. sq. |
| 28. K. R. to K. R. second sq. | 27. Q. to her B. sq. |
| 29. K. R. to Q. Kt. second sq. | 28. Q. R. to Q. second sq. |
| 30. Q. takes Q. B. P. | 29. K. R. to K. R. second sq. |

Black must now be mated immediately, for if he play Q. takes Q. you mate at once by playing the R. to Q. Kt. eighth square. If his Q. takes your R. you retake with the Pawn, checking, and the mate is equally certain.

This game, which is selected from Philidor, is admirably played throughout, and will repay an attentive study on the part of the student.

PROBLEM XIII. *White to move, and mate on the third move.*

BLACK.

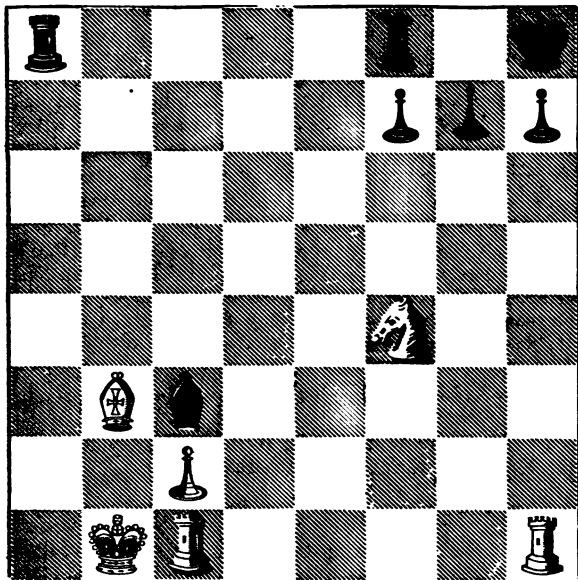


WHITE.

If the young student has taken pains to solve the foregoing problems he will, by this time, have acquired considerable facility in answering problems in which the mate is required to be given in not more than two or three moves. We are now about to introduce problems in four moves: the following is a very easy example, and the student ought to solve it without much difficulty. In future Lessons we will introduce some problems requiring an exertion of greater skill.

PROBLEM XIV. *White to move, and to give checkmate on the fourth move.*

BLACK.



WHITE.

LESSON XV.

THE KING'S GAMBIT, (*continued*).

WHITE.

1. K. P. two squares.
2. K. B. P. two squares.
3. K. Kt. to K. B. third square.
4. K. R. P. two squares.

BLACK.

1. K. P. two squares.
2. P. takes P.
3. K. Kt. P. two squares.

In the specimens of the Gambit already given in these lessons, you were directed to play at the fourth move, K. B. to Q. B. fourth square, which is in a more attacking style than the move now recommended. This move, how-

ever, leads to some very beautiful varieties of play, a few specimens of which will be given in this, and the succeeding lesson.

Black must not take the pawn with his pawn, because it is of great importance to him to keep the pawns on his King's side united: indeed, the successful defence of the Gambit generally depends upon his being able to do so. Nor can he play K. R. P. one square, because, were he to do so, you answer with P. takes P., and he cannot retake without losing his Rook. K. B. P. one square is a very natural move, but in the present case, as in the example given in Lesson XIII., the result is fatal.

4. K. B. P. one square.

5. K. Kt. takes K. Kt. P.

By this move you open a path for your Q. to the R. fifth square, where she checks, and as Black can only escape the check by moving his King into a position which obstructs his game, your Q. may do him much mischief. If he do not take the Kt. he must lose the game speedily.

5. P. takes Kt.

6. Q. to K. R. fifth square, chkg. 6. K. to K. second square.

7. Q. takes K. Kt. P. chkg.

If he interpose K. Kt. at K. B. third square, you advance the K. P. and win the piece; therefore,

7. K. home.

8. Q. to K. R. fifth square, chkg.

The object of repeating the check at this square instead of at K. fifth, is to prevent him from bringing out his Q.

8. K. to K. second square.

9. Q. to K. fifth square, chkg.

9. K. to K. B. second square.

10. Q. takes K. R.

You will now, of course, have no difficulty in winning the game.

In the following specimen of this form of Gambit, the early moves of Black are sounder than in the foregoing game.

1. K. P. two squares.

1. K. P. two squares.

2. K. B. P. two squares.

2. P. takes P.

3. K. Kt. to K. B. third square.

3. K. Kt. P. two squares.

4. K. R. P. two squares.

4. K. Kt. P. one square.

Black now plays his best move, forcing your Kt. forward to one of two positions. If you move the Kt. to K. Kt. fifth square the game will then be resolved into the Allgaier

Gambit, (an example of which will be given in another lesson,) but the more usual move is

5. K. Kt. to K. fifth square.

You now threaten to capture his K. Kt. P. with your Kt., and it is of no use for him to move Q. P. one. His best most is

5. K. R. P. two squares.

6. K. B. to Q. B. fourth square.

You threaten to take his K. B. P. with either Kt. or B. He may defend this P. in two ways; by playing K. R. to his second square, (the consequences of which will be shown in the next lesson,) or he may play

6. K. Kt. to R. third square.

7. Q. P. two squares.

7. K. B. to K. second square.

Black had several modes of play, but he does not appear to have chosen the best. Q. P. one would probably have been better, for it is scarcely possible for him to save the Gambit Pawn.

8. Q. B. takes Gambit P.

8. K. B. takes K. R. P. chkg.

Q. P. one square, would here have been preferable, for now by advancing the Kt. P. you force away his B. leaving his K. R. P. undefended.

9. K. Kt. P. one square.

9. K. B. to K. Kt. fourth square.

10. K. R. takes K. R. P.

By this move you force him to exchange Bishops, whereby you unite a solitary pawn with his fellows. If he move away his B. you win the Kt.; and afterwards take K. B. P., &c.

10. K. B. takes Q. B.

11. P. takes B.

11. Q. P. one square.

This move forces away the Kt. Ordinary players, however, would not be so long-sighted as to make such moves as the following.

12. Kt. takes K. Kt. P.

12. Q. B. takes Kt.

13. Q. takes Q. B.

13. K. Kt. takes Q.

14. R. takes R., chkg.

14. K. to K. second square.

15. K. R. takes Q.

15. K. takes K. R.

16. K. B. takes K. B. P.

By these brilliant moves you secure the great advantage in pawns which you had already gained over your adversary, many moves back.

17. Q. B. P. one square.

16. Q. Kt. to Q. B. third square.

18. K. B. to Q. Kt. third square.

17. K. to K. second square.

18. K. Kt. to K. sixth square.

The last move of Black is a useless one. He would have done much better to have got his R. into play.

19. K. to K. B. second square.

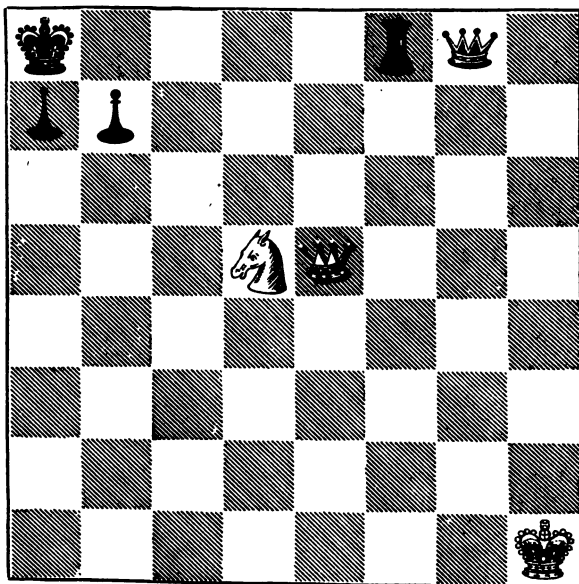
19. Kt. to K. Kt. fifth square, chkg.

20. K. to K. B. third square.

By these useless moves Black improves your game: you get your King up to the pawns, where he acts as a useful guard. Indeed, when the Queens are off the board, the King may often be employed to advantage. We need not pursue the present game further; you will bring out your Q. Kt. and R. as quickly as possible, and will, without much difficulty, win the game.

PROBLEM XV. *White to move first, and to give check-mate in four moves.*

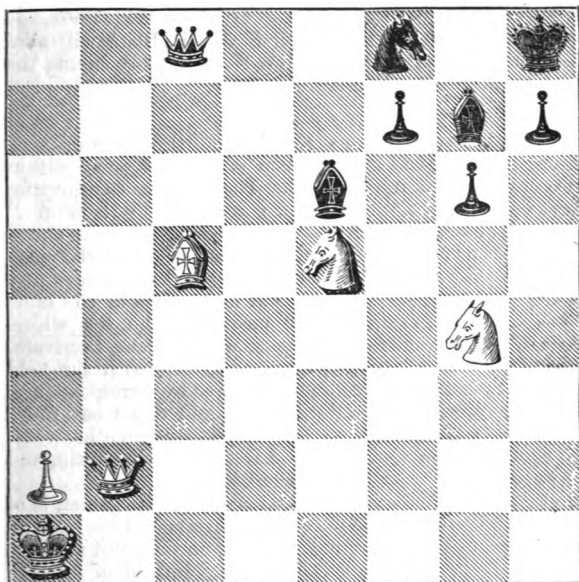
BLACK.



WHITE.

PROBLEM XVI. *White moving first is to give checkmate in four moves.*

BLACK.



WHITE.

LESSON XVI.

THE KING'S GAMBIT, (continued).

WHITE.

1. K. P. two squares.
2. K. B. P. two squares.
3. K. Kt. to K. B. third square.
4. K. R. P. two squares.
5. K. Kt. to K. fifth square.
6. K. B. to Q. B. fourth square.

BLACK.

1. K. P. two squares.
2. P. takes P.
3. K. Kt. P. two squares.
4. K. Kt. P. one square.
5. K. R. P. two squares.
6. K. R. to K. R. second square.

In the last lesson, in order to protect his K. B. P., Black played, as his sixth move, K. Kt. to R. third square; his

CHESS.

present move is the one preferred by Philidor, Ponziani, and other authorities.

7. Q. P. two squares.

8. K. Kt. to Q. third square.

7. Q. P. one square.

8. Gambit Pawn one square, i.e.,
P. to K. B. sixth square.

If you take this P. with your K. Kt. P. Black will play K. B. to K. second, winning your K. R. P., and having the best of the game. You therefore play,

9. K. Kt. P. one square.

Black has now, on his King's side, three pawns very strongly placed, and one of them is a passed pawn within two squares of being queened. The first chess authorities have declared that White has a game "lost by its nature." Recently, however, M. Kieseritzkij, a young Livonian chess-player resident in Paris, by an attentive study of the position, arrived at an opposite conclusion; and challenged any four players in Europe to play out four games at the same time, they taking the black pieces and he the white. Accordingly, four first-rate players, MM. Laroche, Lecrivain, Chamouillet, and Devinck, entered the lists with the bold young Livonian. The games were played by correspondence, under agreement that all parties should make one move twice a week. The match lasted six months. M. Kieseritzkij won against MM. Laroche and Lecrivain, and lost against the other two antagonists.

Mr. George Walker, who has reported these games, is of opinion that Kieseritzkij decidedly overtasked his powers, and injured the force of his reasoning on the point at issue, by playing the four games all at once. Instead of fighting his adversaries one against four, he ought to have taken them in succession. Mr. Walker, therefore, thinks that the present gambit offers a problem yet to be solved, and that for the present the arguments of the Livonian are tenable.

Of these four games we select two. In the first game M. Kieseritzkij plays the white pieces against M. Lecrivain. White has played nine moves, and Black eight. These are already given, and as the position stands upon the board, Black has to move.

10. Q. Kt. to Q. B. third square.

11. Q. P. one square.

9. K. Kt. to K. B. third square.

10. Q. B. to K. third square.

11. Q. B. home.

The tenth move of Black is very artful. By exchanging Bishops, White would have weakened his own forces, and strengthened his adversary's array of pawns. To prevent which you move on the Q. P., thereby closing up the attack of

your K. B. This was Black's object, and having effected it, the Q. B. returns quietly home.

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|-----------------------------------|------------------------------------|
| 12. Q. B. to K. B. fourth square. | 12. K. B. to K. Kt. second square. |
| 13. K. P. one square. | 13. P. takes P. |
| 14. K. Kt. takes P. | 14. Q. B. to K. B. fourth square. |
| 15. K. to K. B. second square. | |

Mr. Walker has a remark on this move :—

“The power of making this retreat, guarded so famously by adverse Pawn, is a strong feature in attack, and one of the keystones of the Livonian's argument.”

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|-------------------------|---------------------------------|
| 16. K. R. to K. square. | 15. Q. Kt. to Q. second square. |
| | 16. K. to K. B. square. |

Black moves in order to avoid a check by discovery, a species of check which is nearly always dangerous.

17. Q. P. one square.

This is a very good move.

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|----------------------------------|-----------------------------------|
| 18. K. R. takes Kt. | 17. Kt. takes Kt. |
| 19. P. takes P. | 18. Q. B. to K. Kt. third square. |
| 20. K. R. to K. eighth sq., chg. | 19. Q. takes P. |
| 21. Q. B. takes Q. | 20. Kt. takes R. |

If Black take Q. B. with Kt., you play Q. to her sixth square checking, and recovering the piece; therefore Black plays,

- | | |
|---------------------------|------------------------|
| 22. Q. Kt. P. takes K. B. | 21. K. B. takes Q. Kt. |
|---------------------------|------------------------|

and in order to win one of the Bishops, Black plays

22. Q. R. to Q. B.

but you save it by checking.

23. Q. B. to Q. sixth square, chg.

If he take with Kt. you retake with Q. checking, and then move away or defend the K. B.

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|-----------------------------------|---|
| 24. K. B. to Q. Kt. fifth square. | 23. K. to Kt. square. |
| 25. Q. B. to K. seventh square. | 24. Kt. to K. B. third square. |
| 26. K. to his third square. | 25. Kt. to K. fifth square, checking. |
| | 26. Q. R. takes P. at Q. B. third square, checking. |
| 27. K. to K. B. fourth square. | 27. K. R. to K. Kt. second square. |
| 28. Q. to Q. eighth square, chg. | 28. K. to K. R. second square. |
| 29. K. B. to Q. third square. | 29. Kt. to Q. B. fourth square. |
| 30. Q. B. takes Kt. | 30. R. takes Q. B. |
| 31. Q. R. to Q. Kt. square. | 31. K. R. to K. Kt. |
| 32. Q. to K. seventh square. | 32. Q. Kt. P. one square. |
| 33. Q. takes K. B. P., checking. | 33. K. R. interposes. |
| 34. B. takes B., checking. | 34. K. to K. R. third square. |
| 35. Q. to K. eighth square. | |

At this point M. Lecrivain gave up the game.

"It may seem," says Mr. Walker "as if the Livonian had flagged a little in his pace during the latter stage of this game, but it must be borne in mind that caution is necessary to the last."

For our second illustration of this remarkable position, we give the successful defence of M. Devinck. The student will play the game as given at the head of this lesson, up to the ninth move of the White. M. Devinck's ninth move differs from that of the other three defenders, all of whom played K. Kt. to K. B. third square.

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|------------------------------------|-----------------------------------|
| 10. Q. B. P. one square. | 9. Q. to K. B. third square. |
| 11. K. Kt. to K. B. fourth square. | 10. K. B. to K. R. third square. |
| 12. Q. B. takes K. B. | 11. B. takes K. Kt. |
| 13. K. to K. B. second square. | 12. K. Kt. to K. second square. |
| 14. Q. Kt. P. two squares. | 13. Q. Kt. to Q. B. third square. |
| 15. Q. B. to K. third square. | 14. K. Kt. to K. B. third square. |
| 16. Q. Kt. to Q. second square. | 15. Q. to K. second square. |
| 17. Q. to Q. B. second square. | 16. Q. Kt. to Q. square. |
| 18. Q. B. to K. Kt. fifth square. | 17. K. R. home. |
| 19. K. P. one square. | 18. K. B. P. one square. |

A bold and skilful move, involving however some risk, of which M. Devinck well avails himself.

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|-------------------------------------|------------------------------------|
| 20. P. takes Kt. | 19. K. Kt. takes K. P. |
| 21. Q. to K. Kt. sixth square, chg. | 20. P. takes B. |
| 22. K. R. P. takes P. | 21. K. to K. B. square. |
| 23. Q. to K. B. sixth square, chg. | 22. Q. to K. Kt. second square. |
| 24. K. P. takes Q. | 23. Q. takes Q. |
| 25. K. R. to K. R. fourth square. | 24. Q. B. to K. B. fourth square. |
| 26. Q. R. to K. R. | 25. Q. Kt. to K. B. second square. |
| 27. Kt. takes P. | 26. B. to K. Kt. third square. |
| 28. B. takes Kt. | 27. P. takes Kt. |
| 29. K. takes P. | 28. B. takes B. |
| | 29. K. R. to K. Kt. square. |

The efforts of White, during the last five or six moves, have been directed to the safety of the advanced pawns; for this purpose he doubled his castles, sacrificed a knight, and exchanged a piece. This turned the game so much in favour of Black, that M. Kieseritzkij at this point resigned.

Before we conclude this lesson, it may be interesting to notice a defence of this gambit founded on an entirely different principle to the preceding.

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|------------------------------|---------------------------|
| 1. K. P. two squares. | 1. K. P. two squares. |
| 2. K. B. P. two squares. | 2. P. takes P. |
| 3. K. Kt. to K. B. third sq. | 3. K. Kt. P. two squares. |
| 4. K. R. P. two squares. | 4. K. Kt. P. one. |
| 5. K. K. to K. fifth square. | |

Thus far the moves are the same as before. Black now abandons his K. Kt. P., and plays.

6. K. Kt. takes K. Kt. P.

5. Q. to K. second square.

It would not be good play for Black to take the K. P. checking, because you would interpose Q., and an exchange of queens would leave you with the better game.

7. K. Kt. to K. B. second square.

6. K. B. P. two squares.

7. P. takes P.

You could not of course take the pawn, and were therefore compelled to move your Kt. Your position is now very much constrained.

8. Q. to K. R. fifth square, chg.

8. K. to Q. square.

9. Q. to K. B. fourth square.

9. K. P. one square, attacking your K. Kt.

10. K. Kt. to K. Kt. fourth square.

10. P. takes P. checking.

11. K. takes P.

11. Q. P. one square.

12. Q. takes P. at K. B. fourth sq.

12. K. R. P. two squares.

13. K. Kt. to K. third square.

13. K. B. to K. R. third square.

14. Q. to K. B. second square.

14. K. Kt. to K. B. third square.

15. K. to Q. square.

15. K. Kt. to its fifth square.

16. Kt. takes Kt.

16. Q. B. takes Kt. checking.

17. K. B. to K. second square.

17. K. B. takes Q. B.

18. K. B. takes Q. B.

18. K. B. takes Q. Kt. P. and wins easily.

LESSON XVII.

THE ALLGAIER GAMBIT.

THE present lesson will introduce the young student to the ALLGAIER GAMBIT, a variety of the King's Gambit, invented, or introduced into general notice by a German writer of the name of Allgaier. It is a striking opening, and, as in most Gambits, a slight mistake on the part of the second player is likely to ruin his game. If, however, it be properly opposed, the formidable attack prepared by the first player falls into the hands of the second. In our illustrations of this opening we select two games, the first of which is won by White and the second by Black.

WHITE.

1. K. P. two squares.
2. K. B. P. two squares.
3. K. Kt. to K. B. third square.
4. K. R. P. two squares.

BLACK.

1. K. P. two squares.
2. P. takes P.
3. K. Kt. P. two squares.
4. K. Kt. P. one square.

Thus far the moves are the same as in the last two Lessons: the variation commences at your fifth move: instead of playing the K. Kt. to K. fifth square as before, you now play him to K. Kt. fifth square, in which position he can be won by Black on giving up two pawns. These two pawns are thought to be an equivalent for the Knight, in consequence of the attacking position which you acquire by this preliminary skirmish.

5. K. Kt. to K. Kt. fifth square. 5. K. R. P. one square.

For Black's fifth move some players prefer Q. P. two squares, by which his K. Kt. P. is defended, threatening to win the K. Kt. at the next move without losing K. Kt. P. We do not pretend to decide upon the merits of these moves, either of which leads to a good game. By moving K. R. P. one, your Kt. is at once forced, and provided Black can maintain his ground and bring out his pieces, his force will be superior to yours. Were he to move K. B. P. instead of the R. P. you would take his K. Kt. P. with your Q. and soon acquire a winning position, as has been already illustrated in previous Lessons where Black at a similar point moves K. B. P. one square.

6. Kt. takes K. B. P. 6. K. takes Kt.

By taking this pawn you force his K. to move into an exposed position.

7. Q. takes K. Kt. P. 7. K. Kt. to K. B. third square.
8. Q. takes Gambit P.

You thus get three pawns in exchange for your Kt. It is not uncommon for Black to play at his seventh move the Q. instead of the Kt. to K. B. third square, in order to protect the Gambit Pawn; but this position of his Q. is rather hazardous, on account of your K. R. which comes into play presently.

8. Q. P. one square.

The object being to prevent the advance of your K. P. upon his Kt. as also to liberate Q. B.

9. Q. P. two squares. 9. K. to K. Kt. second square.

By advancing your Q. P. you are able to attack his Kt. with your K. P., he therefore moves his K. in order to liberate the Kt.

10. K. B. to Q. B. fourth square. 10. Q. to K. square.
11. Castles.

You leave K. P. *en prise*: because if he take it with his

Q. you capture his K. Kt., checking, and if he take it with his K. Kt. you play K. R. to K. square, and win the piece.

11. K. B. to K. second square.

In order to defend his K. Kt. from the attack of your Q. and R.

12. K. P. one square.

12. P. takes P.

13. P. takes P.

13. K. B. checks.

The chief use of this check is to enable him to make room for his pieces. It is thus that a good player gains what is technically called *time* over his adversary; that is, he improves his own game while he forces his opponent to make useless moves.

14. K. to K. R. square.

14. K. Kt. to K. Kt. fifth square.

15. Q. Kt. to Q. B. third square.

15. Q. B. to K. third square.

16. Q. Kt. to K. fourth square.

This is a good move and decides the game in your favour. A variety of moves spring from it, and the Student will do well to examine some of them.

17. Q. takes Kt., checking.

16. Q. B. takes B.

17. Q. to K. Kt. third square.

18. Q. takes Q., checking.

18. K. takes Q.

19. K. R. to K. B. sixth sq. chg.

19. K. to K. Kt. second square.

20. Kt. takes K. B.

The precision with which White wins a piece is worth your especial notice. You cannot acquire a more useful Chess habit than the long-sightedness of which this is an example.

20. Q. Kt. to Q. B. third square.

21. Kt. to K. sixth square chg.

Your passed pawn at K. fifth square is very valuable, and must, if possible, be preserved; but you have an opportunity of playing your Kt. to advantage; for if he do not take it you capture his Q. B. P. and threaten Q. R.; and if he do take it you retake with R. and hereby defend the P.

22. R. takes B.

21. B. takes Kt.

22. Q. R. to K. square.

If you take his Q. R. with your R. he retakes with K. R. and wins the passed pawn, therefore White cleverly plays,

23. Q. B. takes K. R. P. chg.

If he take the B. with his K. R. you win the exchange; therefore

24. K. R. to K. B. sixth sq., chg.

23. K. to K. B. second square.

24. K. to K. second square.

25. B. to K. Kt. fifth square.

25. Kt. takes P.

Although he has won the pawn yet he has gained no advantage, you have a dangerous check by discovery in store, and can decide the game in a very few moves.

- | | |
|------------------------------------|---------------------------------|
| 26. R. to K. R. sixth sq., chg. | 26. K. to K. B. second square. |
| 27. Q. R. to K. B. sq., chg. | 27. K. to K. Kt. second square. |
| 28. R. takes R. | 28. K. takes R. |
| 29. Q. B. to K. B. sixth sq., chg. | 29. K. to K. Kt. square. |
| 30. R. to K. square. | |

By this move you win either the Kt. or the R., and then with the advantage of a piece and two pawns you must easily win.

The object of the following game (in which Black has the move) is to furnish a form of defence to the Allgaier Gambit originally suggested by Horny, a German writer, and given by Mr. Walker in the third edition of his *Treatise on Chess*. It is very ingenious, and when properly played seems to be effectual in destroying the attack of the first player.

- | | |
|-----------------------------------|----------------------------------|
| 1. K. P. two squares. | 1. K. P. two squares. |
| 2. K. B. P. two squares. | 2. P. takes P. |
| 3. K. Kt. to K. B. third square. | 3. K. Kt. P. two squares. |
| 4. K. R. P. two squares. | 4. K. Kt. P. one square. |
| 5. K. Kt. to K. Kt. fifth square. | 5. K. R. P. one square. |
| 6. K. Kt. takes K. B. P. | 6. K. takes Kt. |
| 7. Q. takes K. Kt. P. | 7. K. Kt. to K. B. third square. |
| 8. Q. takes Gambit P. | |

Thus far the moves are the same as before: the peculiar defence above referred to commences with

8. K. B. to Q. third square.

Having won a piece this move seems to be advantageous, although it does, for a time, block up Q. B. and Q. P.; but it liberates K. R. and allows a safe retreat for your King. Black loses time, during which you get out your pieces on the Queen's side. Should he be so imprudent as to play the obvious move K. P. one square, you take it with B., and on his retaking with Q., play K. R. to K. square winning the Q.

9. K. B. to Q. B. fourth sq., chg. 9. K. to K. Kt. second square.

In this position of your K. Black has no further check, and the Q. no move on the K. Kt.'s file.

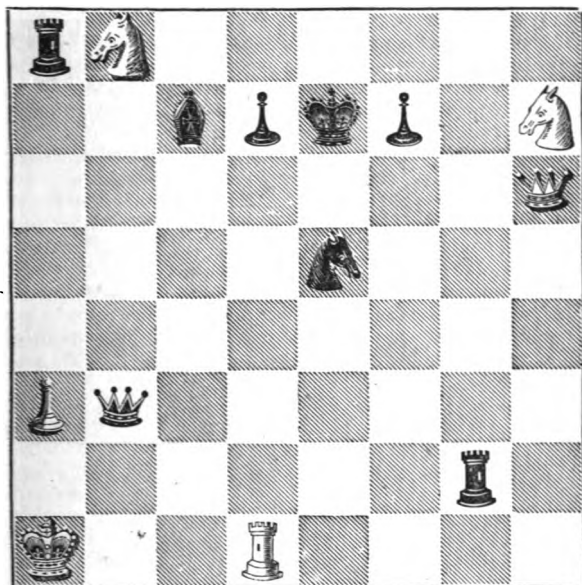
10. Q. to K. B. third square. 10. Q. Kt. to Q. B. third square.

By this move you prevent him from playing his K. P. one square, or his Q. P. two squares. You have now much the better game; the attack is transferred from him to you, and you have gained a piece in exchange for two pawns.

The following problems are by M. D'Orville, of Antwerp, a gentleman celebrated for the inventive skill and ingenuity with which he handles this department of Chess study.

PROBLEM XVII. *White to move, and to give checkmate on the fourth move.*

BLACK.



WHITE.

PROBLEM XVIII. *White to move, and to give checkmate in two moves.*

WHITE.

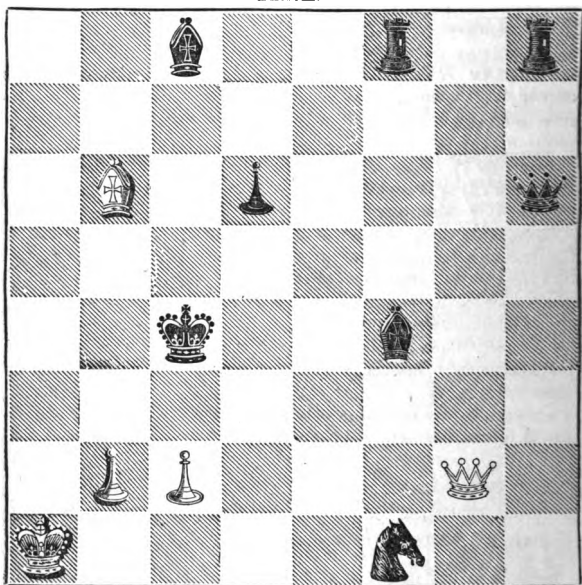
K. at Q. R. square.
Q. at Q. third square.
R. at Q. Kt. third square.

BLACK.

K. at Q. R. fifth square.
R. at Q. R. fourth square.
Pawns at Q. fourth and Q. Kt. fifth squares.

PROBLEM XIX. *White to move, and to mate on the fourth move.*

BLACK.



WHITE.

LESSON XVIII.

THE MUZIO GAMBIT.

THE Muzio Gambit is a branch of the **King's Gambit**, in which the first player sacrifices a Knight on the fifth move, in exchange for a strong attacking position. It was long supposed that the attack thus acquired was without defence, and the opinion still prevails that could White castle, as in Italy, by moving his King at once to K. R. square, instead of to K. Kt. square, (as he must do, according to the Chess laws of this country,) the game could not be defended.

This sacrifice of the Knight is probably unsound, but in actual play the defence is so exceedingly difficult, that it may be made without great hazard. The following remarks by Mr. Walker on this opening, are much to the purpose: "The student wishing to excel will indeed play the Muzio whenever opportunity arises, since hardly any other opening so forcibly exemplifies the power of a few pieces, well combined, over a mass of inert force. You here see the necessity of meeting a strong attack by immediate offers of exchange, and you will find that one lost time—one weak move fatally commits the game. Delay is here not only dangerous, but fatal; one slow step is ruin. So strong and enduring is the attack—so fertile and complicated its resources—that the Muzio Gambit may be fairly classed as the most brilliant and critical opening of the game extant."

The earliest mention of this form of Gambit occurs in Salvio's celebrated treatise on Chess, which was published at Naples in 1604. He says that it was first shown to him by Signor Muzio, but that it had previously originated with Don Geronimo Cascio, who discovered it accidentally while engaged in play.

In common with some other forms of Gambit, it depends more upon the second player than the first whether the game shall be a Muzio or not. If at the fourth move Black do not advance his K. Kt. P. upon your K. Kt. the game cannot then be resolved into a regular Muzio.

WHITE.

1. K. P. two squares.
2. K. B. P. two squares.
3. K. Kt. to K. B. third square.
4. K. B. to Q. B. fourth square.
5. Castles.

BLACK.

1. K. P. two squares.
2. P. takes P.
3. K. Kt. P. two squares.
4. K. Kt. P. one square.

By this move you resolve the game into a Muzio. Black cannot do better than take the Knight.

5. P. takes Kt.

6. Q. takes P.

You may vary the attack by not taking the Pawn, as will be shown in another game.

You have already acquired a powerful position: your Q. and R. are on the same file; by moving out Q. P. your Q. B. will furnish an additional attack on the Gambit Pawn; while your K. B. already commands the weakest point of your adversary's game. His object must be to defend the Gambit Pawn as long as he can do so with safety, providing in the mean time an efficient support for

his K. B. P. He ought also to seek to make equal exchanges, because you having already lost a Knight, every equal exchange must weaken you, while it proportionably strengthens him, that is, provided he can get his pieces into play.

6. Q. to K. B. third square.

He thus defends the Gambit Pawn. You may, it is true, capture it, but Black would then exchange Queens, and immediately acquire a winning position. By this move he also prevents you from playing Q. P. two squares, and threatens to check at Q. fifth square, winning K. B. You may now play K. P. one square, as will be shown in the next game, or

7. Q. B. P. one square.

This prevents him from playing Q. to her fifth, and prepares you for Q. P. two squares at the next move.

7. K. B. to K. R. third square,

in order to strengthen the defence of the Gambit Pawn.

8. Q. P. two squares.

8. Q. Kt. to Q. B. third square.

His object is to get his Queen's pieces to the King's side, where support is wanted.

9. K. P. one square.

9. Q. to K. Kt. second square.

Not being able to defend the Gambit P. and the K. B. P., he abandons the former.

10. Q. B. takes Gambit P.

10. B. takes B.

11. Q. takes B.

Black now requires an additional support to his K. B. P., therefore

11. K. Kt. to K. R. third square.

12. Q. Kt. to Q. second square.

Before Black has time to get out his pieces, or disturb your advanced pawns, you bring up another piece to the attack, and have both Rooks ready to assist.

12. Q. Kt. to K. second square.

13. Q. Kt. to K. fourth square.

13. Q. Kt. to K. Kt. third square.

14. Q. to K. Kt. fifth square.

By this apparently unimportant move you maintain your position, prevent the Q. Kt. from being moved, while his Q. can move only to one square, for if she go to K. Kt. square, you play Kt. to K. B. sixth square, checking. If he move King to K. B., you mate with Q. at her eighth square. If he Castle you play Kt. to K. B. sixth square checking; his K. must then move to the corner, and you

then win Q. by playing Kt. to K. R. fifth square. Therefore he plays

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| 15. Kt. to K. B. sixth sq., chg. | 14. Q. P. one square. |
| | 15. K. to Q. square. |
| He cannot play K. to K. B. without losing his Q. | |
| 16. Kt. to K. R. fifth square, dis- | 16. K. B. P. one square. |
| covering check. | |
| 17. P. takes P. | 17. Q. to K. B. square. |
| 18. P. advances, discovering chk. | 18. Q. Kt. to K. second square. |
| 19. Q. to K. B. sixth square. | |

By this move you must win the Rook, for his pieces are so confined that he can neither defend nor attack to any advantage.

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| 20. Q. takes R. | 19. K. Kt. to K. Kt. fifth square. |
| 21. P. moves to K. B. eighth sq., | 20. Q. takes Q. |
| becoming a Q., checking. | 21. Q. takes Q. |
| 22. R. takes Q., checking. | 22. K. to Q. second square. |

Having gained this decided advantage, you will now be able to win the game easily.

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|----------------------------------|------------------------------|
| 1. K. P. two squares. | 1. K. P. two squares. |
| 2. K. B. P. two squares. | 2. P. takes P. |
| 3. K. Kt. to K. B. third square. | 3. K. Kt. P. two squares. |
| 4. K. B. to Q. B. fourth square. | 4. K. Kt. P. one square. |
| 5. Castles. | 5. P. takes K. Kt. |
| 6. Q. takes P. | 6. Q. to K. B. third square. |

Thus far the moves are the same as in the last game. You now sacrifice your K. P. in order to expose his K. still more to your attack, and unless he play cautiously he may lose his Q.

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| 7. K. P. one square. | 7. Q. takes P. |
|----------------------|----------------|

If he refuse to take this P., you immediately play Q. P. two squares and have an admirable game. You cannot obviously play K. R. to K. square; therefore, in order to guard your K. B. and also to open a path for Q. B., you play

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| 8. Q. P. one square. | 8. K. B. to K. R. third square. |
| 9. Q. B. to Q. second square. | |

This move enables you to play R. to K. square, threatening to win his Q., but in order to be able to remove her he plays

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|--------------------------------|
| 9. K. Kt. to K. second square. |
|--------------------------------|

It would not have been good play for Black to have

taken your Q. Kt. P., for by doing so his Q. would have been removed from that part of the field where her services are now most wanted.

10. Q. Kt. to Q. B. third square. 10. Q. B. P. one square.

His object is to prevent the further advance of your Q. Kt. as also to play his Q. P. two squares.

11. Q. R. to K. square.

You have now got all your pieces into play with a good position, while his game is greatly confined.

11. Q. to Q. B. fourth square chg.

Being forced to move his Q. he thus gains time, but he also improves your game by placing your K. in a safe position.

12. K. to K. R. square.

12. Q. P. two squares.

13. Q. to K. R. fifth square.

This is well played; he cannot take your K. B. without losing his Q., therefore

13. Q. to her third square.

14. K. B. takes Q. P.

Black having thus far preserved the Gambit Pawn, and opened his game by playing Q. P. two squares, your attack is somewhat enfeebled; you therefore offer to make another sacrifice in order to maintain the attack. If Black take the B. you retake with Kt., and with skilful play are almost sure to win. Some good authorities advise Black not to take the B., therefore he

14. Castles.

15. K. B. to Q. Kt. third square.

15. Q. to K. Kt. third square.

Black proposes to exchange Queens; if you accede he is likely to retrieve his game.

16. Q. to Q. B. fifth square.

16. K. Kt. to K. B. fourth square.

17. Q. B. takes Gambit P.

17. K. B. takes Q. B.

18. K. R. takes B.

18. K. Kt. to K. Kt. second square.

19. Kt. to K. fourth square.

19. K. Kt. to K. third square.

He thus forces you to exchange your K. B., which is always a troublesome piece in the defence of the Gambit.

20. K. B. takes K. Kt.

20. Q. B. takes K. B.

21. Kt. to K. B. sixth square, chg.

21. K. to Kt. second square.

He dare not go into the corner on account of his K. R.

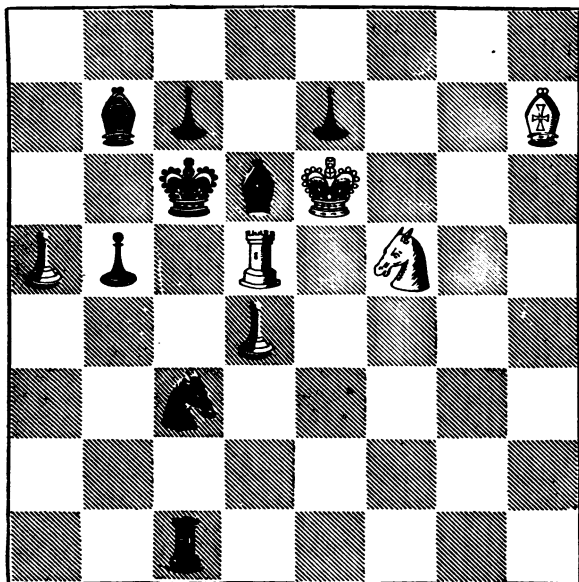
22. Q. R. takes Q. B.

This is a clever sacrifice and decides the game.

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|----------------------------------|---------------------------------|
| 23. Kt. to K. R. fifth sq., chg. | 22. K. B. P. takes R. |
| 24. R. takes R. | 23. K. to R. third square. |
| 25. R. to K. B. sixth sq., chg. | 24. Q. takes Kt. |
| 26. Q. gives checkmate. | 22. K. to K. Kt. second square. |

PROBLEM XX. *White to move first, and to give checkmate on the fourth move.*

BLACK.



WHITE.

PROBLEM XXI. *White to mate in two moves.*

WHITE.

- K. at Q. Kt. sixth square.
 R. at Q. R. fourth square.
 Kt. at Q. R. fifth square.
 P. at Q. B. sixth square.

BLACK.

- K. at Q. R. square.
 R. at K. square.
 P. at Q. Kt. seventh square.

LESSON XIX.

THE MUZIO GAMBIT, (*continued*).

THE Muzio Gambit was introduced to the young student in the last lesson. The varieties of this brilliant opening are so numerous that we cannot pretend to give more than three or four of them; we must therefore refer the student to established works on Chess for the further development of the opening.

The following game was played in the celebrated contest between Mr. M'Donnell and M. de la Bourdonnais. Mr. M'Donnell opened the game, and at the fifth move introduced a new method of attack, for which his antagonist was not prepared, or he would, doubtless, have made a stronger defence.

WHITE.

1. K. P. two squares.
2. K. B. P. two squares.
3. K. Kt. to K. B. third square.
4. K. B. to Q. B. fourth square.

BLACK.

1. K. P. two squares.
2. P. takes P.
3. K. Kt. P. two squares.
4. K. Kt. P. one square.

Thus far the moves are the same as in the last lesson. At the fifth move it is usual to Castle; instead of which Mr. M'Donnell played

5. Q. Kt. to Q. B. third square,

the object being to play this Kt. to Q. fifth square, thus preventing the usual defence of Q. to K. B. third square, and also, on his moving the Q., threatening to take Q. B. P. checking. Black for his fifth move cannot do better than capture the K. Kt.

5. P. takes K. Kt.

6. Q. takes P.

Instead of this move you might have also Castled at this point, and on his taking your K. Kt. P. with his P. you would have taken the Gambit P. with R., thus having the elements of a very good attack. The Black P. at your K. Kt. second, would serve to shield your K. quite as well as one of your own pawns. The good chess-player often converts his adversary's pawns into defences for himself. But to return. You have taken the P. with your Q., and have not Castled. If, in order to defend the gambit pawn, Black move Q. to K. B. third (the usual move), you attack her with Q. Kt. His best move is probably Q. P. two squares; but in the present game the move was

7. Q. P. two squares.

6. K. B. to K. R. third square.
7. Q. Kt. to Q. B. third square.

The object of Black is to attack your Q. P., which you cannot defend without losing time; or should you push it one square, he would probably move Kt. to his Q. fifth square, attacking your Q., and threatening to capture Q. B. P., checking, whereby you would also lose time, and perhaps also the attack. Mr. M'Donnell, however, allowed his adversary to capture Q. P., and then carried on the attack in a very masterly style.

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| 8. Castles. | 8. Q. Kt. takes Q. P. |
| 9. K. B. takes K. B. P., chg. | 9. K. takes B. |
| 10. Q. to K. R. fifth square, chg. | 10. K. to Kt. second square. |
| 11. Q. B. takes Gambit P. | 11. B. takes B. |
| 12. K. R. takes B. | 12. K. Kt. to K. B. third square. |

Having now got an open field for his pieces, the object of White is to prevent his adversary from playing out Q. R., Q. B., &c. It is, of course, of no advantage to Black to have won two pieces, if he cannot avail himself of his own forces. The Muzio Gambit beautifully illustrates the axiom, that force by position, not by number of pieces, is the source of victory at Chess.

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| 13. Q. to K. Kt. fifth square, chg. | 13. K. to K. B. second square. |
| 14. Q. R. to K. B. square. | 14. K. home. |
| 15. K. R. takes Kt. | 15. Q. to K. second square. |
| 16. Q. Kt. to Q. fifth square. | 16. Q. to Q. B. fourth square, |

threatening to play Kt. to K. B. sixth square, checking and winning Q.; to prevent which your simple remedy is

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| 17. K. to K. R. square. | 17. Kt. to K. third square. |
| 18. R. takes Kt., chg. | 18. P. takes R. |
| 19. Kt. to K. B. sixth square, chg. | 19. K. to Q. square. |
| 20. Q. takes Q. and checkmates in three moves*. | |

WHITE.

1. K. P. two squares.
2. K. B. P. two squares.
3. K. Kt. to K. B. third square.
4. K. B. to Q. B. fourth square.
5. Castles.
6. Q. takes P.
7. K. P. one square.
8. Q. P. one square.
9. Q. Kt. to Q. B. third square.
10. Q. B. takes Gambit P.

BLACK.

1. K. P. two squares.
2. P. takes P.
3. K. Kt. P. two squares.
4. K. Kt. P. one square.
5. P. takes Kt.
6. Q. to K. B. third square.
7. Q. takes P.
8. K. B. to K. R. third square.
9. Q. B. P. one square.

This new and forcible method of continuing the attack was invented by Mr. Staunton. The present game illustrates

* This game furnished the subject for an amusing poem by the late Rev A. D'Arblay, entitled *Catissa Rediviva*.

tive of its effects is copied from the *Chess Player's Chronicle*, a valuable publication, of which five volumes are now completed, presenting, in one work, the fullest collection of problems, games, and chess miscellanies extant.

10. Q. to Q. fifth square, chg.

This move was quite necessary to the safety of the Black Q., for by moving your R. to Q. square at the next move, you would otherwise have won her.

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|--------------------------------|---------------------------------|
| 11. K. to K. R. square. | 11. B. takes B. |
| 12. Q. R. to K. square, chg. | 12. K. Kt. to K. second square. |
| 13. Q. R. to K. fourth square. | 13. Q. to K. Kt. second square. |
| 14. Q. takes B. | 14. Q. P. two squares. |
| 15. B. takes Q. P. | 15. P. takes B. |
| 16. Q. R. takes K. Kt. chg. | |

This move is well made, and decides the game in favour of the first player.

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|-----------------------|----------------------------|
| 17. Kt. takes P. chg. | 16. K. takes R. |
| | 17. K. to K. third square. |

If Black had moved his K. home, you would have played Q. to her sixth, winning immediately.

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|----------------------------------|----------------------------|
| 18. Q. to K. fourth square, chg. | 18. K. to Q. second square |
|----------------------------------|----------------------------|

If he had interposed Q. you would have checked with R. at K. B. sixth square, winning Q.

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|--------------------------------------|-------------------------------|
| 19. Q. to Q. seventh square, chg. | 19. K. to Q. B. third square. |
| 20. Q. to Q. B. seventh square, chg. | 20. K. takes Kt. |
| 21. Q. B. P. two squares, chg. | 21. K. to Q. fifth square. |
| 22. Q. to Q. sixth square, chg. | 22. K. to K. sixth square. |
| 23. Q. to K. B. fourth square, chg. | 23. K. takes Q. P. |
| 24. R. to Q. square, chg. | 24. K. moves. |
| 25. Q. gives checkmate. | |

In the defence of the Muzio Gambit, it is important to defend the Gambit Pawn as long as it can be done with safety; and to make equal exchanges with the attacking player. In each of the two following games the defence is successful; but as every successful defence must be framed according to the nature of the attack, it is obviously impossible to give a general mode of play.

BLACK.

1. K. P. two squares.
2. K. B. P. two squares.
3. K. Kt. to K. B. third square.
4. K. B. to Q. B. fourth square.
5. Castles.
6. Q. takes P.

WHITE.

1. K. P. two squares
2. P. takes P.
3. K. Kt. P. two squares.
4. K. Kt. P. one square.
5. P. takes Kt.
6. Q. to K. B. third square.

This is your best move, for by it you defend the Gambit Pawn, and prevent Black from playing his Q. P. two squares.

7. K. P. one square.

7. Q. takes P.

Unless you take this P. he pushes Q. P. two squares at the next move, or forces you away from the defence of the Gambit Pawn.

8. Q. P. one square.

8. K. B. to K. R. third square.

9. Q. B. to Q. second square.

His object is to play K. R. to K. square, but in order to be able to move your Q., as well as to release your K. R. you play

9. K. Kt. to K. second square.

Black may now play K. R. to K. square, or he may attack Q. and R. with his Q. B.

10. Q. B. to Q. B. third square.

You save both the Q. and the R. by being able to check.

10. Q. to Q. B. fourth square, chg.

11. K. to K. R. square.

11. K. R. to K. Kt. square.

It is better to play the R. to the Kt. than to the B. square. The position is more attacking; you command an open file; and threaten a serious attack by bringing your Q. or Q. B. to bear down upon his K. Kt. P.

12. Q. Kt. to Q. second square.

12. Q. P. two squares.

The advance of Q. P. two squares, is an important feature in the defence of this Gambit, and the time for doing it should be chosen with the greatest caution.

13. Q. to K. R. fifth square.

This prevents you from taking the B.; but you have gained your object of opening your game, and are gradually reducing his attack to nothing.

13. Q. to Q. third square.

14. Q. Kt. to K. fourth square.

This move appears to be a bold one; but you have nothing to fear from it, if caution be exercised. If you take B. with the P., he captures your Q. checking. If you take the Kt. with the P. he captures your K. B. P. checking, and may recover the attack. You therefore do not take either, but play Q. to K. Kt. third square, threatening to mate him on the move. If he move away his Q. to the defence of K. Kt. P., you capture either his Kt. or B. with

Q 2

the P. If he take your Q. you retake with the K. R., in order to prevent a fork from the Kt.; and you afterwards win one of the two pieces now *en prise* to the P. So that whichever way we look at the game, you must win easily. If, at his fourteenth move, he had played K. B. to Q. Kt. third square, you would have played Q. B. to K. Kt. fifth, and have remained with the better game. You would then have played out Q. Kt., and castled as speedily as possible.

We will conclude this notice of the Muzio Gambit with one other form of defence.

BLACK.

1. K. P. two squares.
2. K. B. P. two squares.
3. K. Kt. to K. B. third square.
4. K. B. to Q. B. fourth square.
5. Q. Kt. to Q. B. third square.
6. Q. takes P.

WHITE.

1. K. P. two squares.
2. P. takes P.
3. K. Kt. P. two squares.
4. K. Kt. P. one square.
5. P. takes K. Kt.

The position of his Q. Kt. renders it unsafe for you to play Q. to K. B. third square. If you play K. B. to K. R. third square, he advances Q. P. two, and becomes irresistible: therefore, to open your game and to prevent the advance of his pieces, you sacrifice a Pawn.

7. K. B. takes P.
8. K. B. to Q. Kt. third square.
9. B. takes B.
10. Q. to K. R. fifth square, *chg.*
11. Q. P. two squares.
12. K. P. one square.
13. Q. to K. B. third square.
14. Q. B. takes Gambit P.
15. Castles with K. R.

6. Q. P. two squares.
7. Q. B. P. one square.
8. Q. B. to K. third square.
9. K. B. P. takes B.
10. K. to Q. second square.
11. Q. to K. B. third square.
12. Q. to K. B. fourth square.
13. K. B. to Q. Kt. fifth square.
14. K. Kt. to K. second square.
15. B. takes Kt.

By making equal exchanges, you, of course, weaken your adversary more and more, considering that he sacrificed a Knight at the beginning of the game.

He has now lost the attack, and you ought to win without difficulty. At your next move you will bring out Q. Kt., and then get your Rooks into play.

PROBLEM XXII. *White to mate in two moves.***WHITE.**

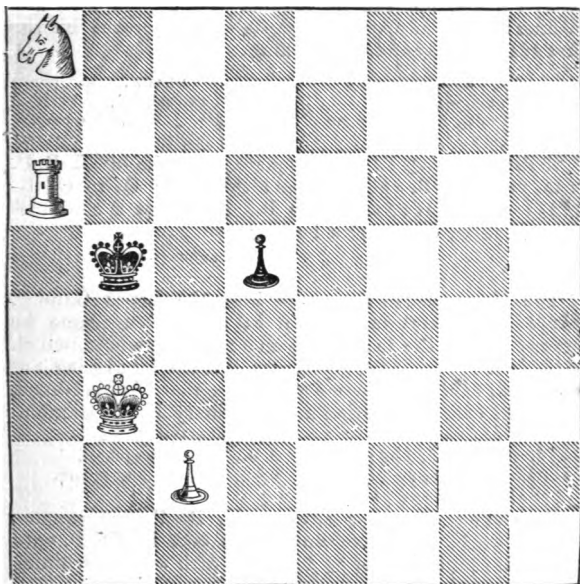
- K. at K. Kt. fourth square.
 Q. at Q. R. eighth square.
 R. at Q. R. sixth square.
 P. at K. Kt. fifth square.

BLACK.

- K. at K. R. second square.
 B. at K. Kt. eighth square.
 P. at Q. R. second square.

PROBLEM XXIII. *White moving first, is to give check-mate in four moves.*

BLACK.



WHITE.

LESSON XX.

THE LOPEZ GAMBIT.

THE Lopez Gambit, so called in honour of Ruy Lopez*, the celebrated chess player and writer, was first described in his treatise published in 1561. Some writers regard it merely as a variation of the ordinary King's Bishop's game; it is, however, a true gambit, a Pawn being sacrificed early in the game by the first player, for the sake of position.

* See ante, p. 61.

It is a safe opening for the first player, because, unlike most of the gambits hitherto considered, the second player cannot capture the Gambit Pawn without getting an inferior game, nor can he conduct the defence after the manner of an ordinary gambit, as will be proved by the first example given of this opening.

WHITE.

1. K. P. two squares.
2. K. B. to Q. B. fourth square.
3. Q. to K. second square.

BLACK.

1. K. P. two squares.
2. K. B. to Q. B. fourth square.

If Black play Q. B. P. one square, you take his K. B. P. with your K. B. checking, and then play Q. to Q. B. fourth square, recovering the B. Black has a choice of several moves, but suppose he play

3. Q. P. one square.

4. K. B. P. two squares.

You thus resolve the game into the Lopez Gambit. Black has several moves, but in the present game he proceeds as in the defence of an ordinary gambit, which gives him a very inferior position, because by playing out the K. B. at the second move he is a move behind-hand, compared with his position in the ordinary King's Gambit.

5. K. Kt. to K. B. third square.
6. Q. P. two squares.
7. K. R. P. two squares.

4. P. takes P.
5. K. Kt. P. two squares.
6. B. to Q. Kt. third square.

He cannot of course advance K. R. P. one square; if he move K. B. P. one square, you take K. Kt. P. with your Kt. and then play Q. to K. R. fifth square, winning easily: therefore he plays

8. K. Kt. to Kt. fifth square.

7. K. Kt. P. one square.
8. K. Kt. to K. R. third square.

You have a very fine position, and with ordinary care ought to be able to win easily.

The following game from Greco is well calculated to illustrate the powerful and peculiar attack acquired by the first player, when the defence is weak or injudicious. The moves of the second player are very likely to be made by one unacquainted with this form of gambit.

1. K. P. two squares.
2. K. B. to Q. B. fourth square.
3. Q. to K. second square.
4. K. B. P. two squares.
5. K. R. takes K. B.

1. K. P. two squares.
2. K. B. to Q. B. fourth square.
3. Q. to K. second square.
4. K. B. takes K. Kt.
5. K. P. takes P.

It is very natural in the second player to take this Pawn, but the present game will furnish another instance of its impropriety. Q. P. one square would have been a much better move.

6. Q. P. two squares.

You thus occupy the centre of the board with your pawns, and open a path for your Q. B.

6. Q. to K. R. fifth square, chg.

This check is not judicious. He cannot win your K. R. P., because by advancing your K. Kt. P. you defend it with your Q. Indeed, it is in anticipation of this check that it is usual in this gambit to play Q. to K. second square at the third move. Instead of this check Black ought to have played Q. P. one square, or K. Kt. or Q. Kt. to B. third. He ought, in fact, to get out his pieces, and not thus contend with a solitary Queen against a large array of his adversary's forces.

7. K. Kt. P. one square.

7. P. takes P.

8. K. R. takes P.

It is much better for you to take the P. with the R. than with R. P., because the R. has now a wide range of action. You now also threaten to attack his Q. with your Q. B.

8. K. Kt. to K. B. third square.

9. Q. Kt. to Q. B. third square. 9. K. Kt. to K. R. fourth square.

Greco now commences one of those brilliant and decisive attacks which are so characteristic of this player. Taking advantage of his adversary's confined position, he sacrifices a piece, in order to lay bare the feeble defence of the Black King.

10. K. B. takes K. B. P., checking.

If the K. go to Q. square you win his Q. by playing your Q. B. to K. Kt. fifth square. If he move to K. B. square you win K. Kt.; therefore,

10. K. takes K. B.

11. Q. B. to K. Kt. fifth square. 11. Kt. takes R.

You save your Q. and win his by checking.

12. Q. to K. B. third square, chg. 12. K. to Kt. third square.

His object in moving his K. to this position seems to be to protect his Kt. after you have captured the Q.; but whatever he does he cannot save his game.

13. Q. B. takes Q.

13. K. Kt. to K. R. fourth square.

14. Q. to K. B. fifth square, chg.. 14. K. to K. R. third square.

15. Q. checkmates.

Mr. Cochrane gives the following defence against this method of opening the game.

1. K. P. two squares.

1. K. P. two squares.

2. K. B. to Q. B. fourth square.

2. K. B. to Q. B. fourth square

3. Q. to K. second square.

3. Q. to K. second square.

4. K. B. P. two squares.

4. K. Kt. to K. B. third square.

If you advance K. B. P. one square, Black by advancing Q. P. two squares, will remain with a good game; therefore,

5. K. Kt. to B. third square.

5. Q. P. one square.

If you move K. R. P. one square, with the view of advancing K. Kt. P. two squares, Black, by playing K. Kt. to K. R. fourth square, will gain a pawn or the exchange; you therefore play,

6. Q. Kt. to B. third square.

6. Q. B. P. one square,

in order to prevent the advance of your Q. Kt.

7. Q. P. one square.

7. Q. B. to K. Kt. fifth square.

8. K. B. P. one square.

You can now advance this pawn with safety.

9. Q. B. to K. Kt. fifth square.

8. Q. Kt. to Q. second square.

9. K. R. P. one square.

You do not take off his K. Kt., because the Q. Kt. is ready to occupy its place; and if he advance his K. Kt. P. upon the B., you can take it *en passant*.

10. Q. B. to K. R. fourth square.

10. K. Kt. P. two squares.

11. P. takes P. *en passant*.

11. K. B. P. takes P.

12. K. R. P. one square.

12. K. B. takes Kt.

13. Q. takes B.

13. Castles with Q. R.

Mr. Cochrane says, "the situation of the Black is full as good as that of the White."

In the following game an approved mode of defence is given, which, after the first nine or ten moves, leaves to each party the choice of castling with an even game.

1. K. P. two squares.

1. K. P. two squares.

2. K. B. to Q. B. fourth square.

2. K. B. to Q. B. fourth square.

3. Q. to K. second square.

3. Q. P. one square.

4. K. B. P. two squares.

4. K. Kt. to K. B. third square.

Black now plays his best move.

5. Q. P. one square.

5. Q. B. to K. Kt. fifth square.

6. K. Kt. to K. B. third square.

6. Q. to K. second square.

7. P. takes K. P.

7. Q. P. takes P.

8. Q. B. to K. third square.

8. Q. Kt. to Q. second.

He thus not only gets out a piece and defends his K. B., but also liberates Q. R., and gives liberty to his K. to castle on either side.

9. Q. Kt. to Q. second square.

Having played out your Q. B. you also get out your Q. Kt., which now does not obstruct Q. B., while it will serve to replace K. Kt. should Black capture it with his B.

10. K. castles with K. R.

9. K. castles with K. R.

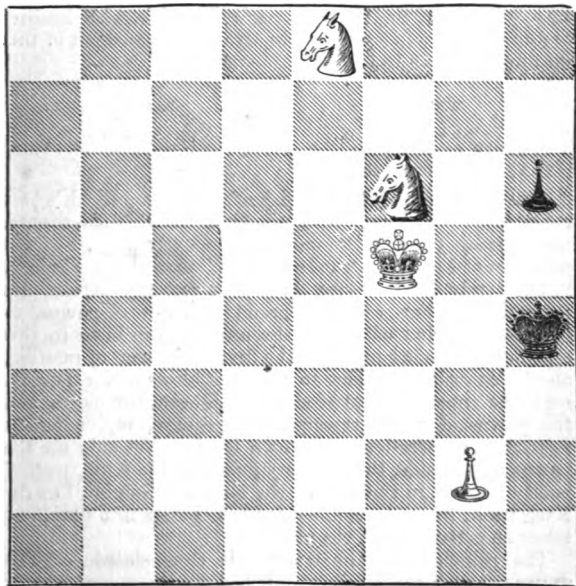
Mr. Lewis says that the game is now about equal. In his new *Treatise on the Game of Chess*, he gives a variation of the above defence, which also leads to an even game. It is very similar to that given by Mr. Cochrane.

1. K. P. two squares.
2. K. B. to Q. B. fourth square.
3. Q. to K. second square.
4. K. B. P. two squares.
5. K. Kt. to K. B. third square.
6. Q. P. one square.
7. K. B. P. takes P.
8. Q. B. to K. Kt. fifth square.
9. Q. Kt. to Q. second square.
10. K. castles with Q. R.

1. K. P. two squares.
2. K. B. to K. B. fourth square.
3. Q. P. one square.
4. K. Kt. to K. B. third square.
5. Q. to K. second square.
6. Q. B. to K. Kt. fifth square.
7. Q. P. takes P.
8. Q. Kt. to Q. second square.
9. K. castles with Q. R.

PROBLEM XXIV. *White to move first, and to give check-mate in four moves.*

BLACK.



WHITE.

LESSON XXI.

THE BISHOP'S GAMBIT.

THE Bishop's Gambit is so called from the third move of the first player, at which he brings out the King's Bishop, instead of King's Knight. This opening is perhaps the most elaborate and difficult of all the Gambit openings; we cannot therefore pretend to do more than give a specimen of it in two games; illustrating first a successful attack; and secondly, a successful defence.

The Bishop's Gambit has long been a favourite with first-rate players. Philidor conducted it with great skill; Cozio improved its theory; and M'Donnell added to it several new modes of attack and defence. In the celebrated match between him and De la Bourdonnais, many fine examples of this opening occur. The principal among the last writers on the subject is Major Jänisch, who has entered into an elaborate analysis of this celebrated opening. The reader will find it given nearly in full, in the fourth and fifth volumes of the *Chess Player's Chronicle*. Its leading features are also incorporated in Mr. Lewis's analysis of this opening, as given in his recent *Treatise*.

WHITE.

1. K. P. two squares.
2. K. B. P. two squares.
3. K. B. to Q. B. fourth square.

BLACK.

1. K. P. two squares.
2. P. takes P.

This move constitutes the Bishop's Gambit. Black's best move is now to check with his Q. at K. R. fifth square, thus forcing your K. to move, and depriving you of the privilege of castling. "It is difficult," says Major Jänisch, "not merely for a novice, but even for any person, not perfectly familiar with the grand principle of pawns, to comprehend what advantage the assailant can have in this opening, by giving up from the first the power of castling, and by exposing his King to the very blows of the enemy, on a line constantly battered by the Queen, the pieces, and the pawns of the adversary; on a square, too, where it restricts the operations of its own Rook. Not only are the pawns on this side, the necessary guards of the King, pushed boldly forward in this, as in the Knight's Gambit, but the King itself, from the commencement, enters into play, and takes an active part in the attack."

The principle of this Gambit is thus stated:—"The centre pawns being firmly established by the acceptance of

the Gambit, and the powers of the adverse pieces being proportionally restrained, it is above all things necessary to capture the Gambit Pawn. But as the diagonal line of attack of the Queen from her own square to the King's Rook's fifth, remains open while the King's Knight has not been moved, the defence of the Gambit Pawn will become much more laborious, the second player will be obliged to give check with his Queen on his King's Rook's fifth, which will endanger his Queen, will keep her away from the centre, and leave the opposite side unprotected. Besides, as in this Gambit the King's Rook is necessary on his own file, you can well dispense with castling, and the King itself is able to render efficient aid."

Black cannot, at his third move, defend the Gambit Pawn, by playing K. Kt. P. two squares, as is usual in the defence of the King's Gambit; because by advancing K. R. P. two squares, you get a winning position. Some writers recommend K. B. P. two squares for Black's third move, but this also involves many objections. Most authorities now admit the best move to be,

3. Q. to K. R. fifth sq., checking.

He thus forces your K. to move, and prevents your castling, and also defends the Gambit Pawn.

4. K. to K. B. square.

It is a very natural move for a young player now to advance K. B. to Q. B. fourth square, because he thereby threatens to give checkmate at the next move; but by advancing Q. P. two squares you force the B. to retreat and at the same time improve your game; you gain, in fact, two moves. Q. P. one square is sometimes played for Black's fourth move, in answer to which you may play Q. P. two squares, or Q. to K. B. third square, or K. Kt. to K. B. third square; but most authorities agree that Black's best fourth move is,

4. K. Kt. P. two squares.

5. K. Kt. to K. B. third square.

You thus attack his Q., and he has the choice of three moves. If he play her to K. R. third square: you move K. Kt. to K. fifth, threatening to take K. B. P. thus forking his Q. and K. R. If he play Q. to K. Kt. fifth square, you may win her*; therefore, his move is,

* For example:—

5. Q. to K. Kt. fifth square.

6. K. B. takes K. B. P., checking.

[If he

5. Q. to K. R. fourth square.

This is really a good move, for it confines your Knight, protects the weak part of Black's game, and by having his Q. on the same diagonal as that which your Q. commands, he may have a chance of exchanging Queens, which is generally of advantage to the second player in an early stage of the Gambit.

6. K. R. P. two squares.

He cannot, of course, capture this P. If he advance K. Kt. P. you play Kt. to K. Kt. fifth square, and get a good attack; therefore, he plays, as his best move,

6. K. B. to K. Kt. second square.

7. Q. Kt. to Q. B. third square.

It would be bad play in Black to capture this Kt. with his B., for he would thereby change off one of his most useful pieces, and open a path for your Q. and Q. B. His best move is,

7. K. R. P. one square.

8. Q. P. two squares.

8. Q. P. one square.

9. K. P. one square.

If he now advance K. Kt. P. upon your Kt., you play Kt. to K. square, and will easily recover the Pawn. Probably his best move is,

9. Q. P. takes K. P.

10. Q. Kt. to Q. fifth square.

This is much better than taking the P., for on re-taking, Black would protect with his K. B. the point now attacked by your Q. Kt., and to defend which Black must move his K.

10. K. to Q. square.

In the defence of this Gambit, Black generally fails, if he lose a move for the purpose of preventing the advance of his adversary's Q. Kt.; that is, it is better for him now to move his King to defend Q. B. P. and Q. R., than at an earlier stage to have played Q. B. P. one square, to prevent the White Kt. from being played to Q. fifth.

11. Q. P. takes P.

If he retake this P. he will lose his Q. in consequence of the check by discovery, to prevent which he plays,

If he capture the B. with his K. you fork K. and Q. with your Kt.; therefore—

6. K. to K. second square.

7. K. R. P. one square.

7. Q. to K. Kt. sixth square.

8. Q. Kt. to Q. B. third square.

Whatever Black does you win Q. by playing Q. Kt. to K. second square.

12. K. to K. Kt. square.

11. Q. B. to Q. second square.

This is to enable you to capture his K. Kt. P., and attack his Q., &c.; he therefore, in order to be able to retake the P., moves,

13. K. R. P. takes P.

12. Q. to K. Kt. third square.

13. P. takes P.

You now perceive one of the advantages of his playing K. B. to K. Kt. second square. It enables him to retake the P. and not fear the exchange of Rooks.

14. R. takes R.

14. K. B. takes R.

15. Q. to K. square.

Your object is to play Q. to Q. Kt. fourth square. Black's best move is K. B. to K. Kt. second square, but he may very naturally play,

16. Q. B. takes Gambit P.

15. Q. Kt. to Q. B. third square.

16. P. takes Q. B.

17. Q. to K. R. fourth sq. checkg.

17. K. to Q. B.

18. Q. takes K. B.

Your position is superior to that of the Black, but there is still a good deal to be done on both sides.

The following brilliant little game occurred in the match between M. de la Bourdonnais and Mr. M'Donnell. The Black pieces were played by the latter of the two combatants. In a letter written by Mr. M'Donnell to Mr. Walker, at the time the match was going on, he says of his antagonist: "He is the most finished player of the age, and all I can expect is to play up to him after some practice. The openings may not be happy, but how can you mend them? I broke down in my Bishop's Gambit, the game of all others I most relied upon, and possibly it would be the same with any other attacking game. The fact is, practice of a superior kind is indispensable to form a first-rate player."

BLACK.

1. K. P. two squares.
2. K. B. P. two squares.
3. K. B. to Q. B. fourth square.
4. K. to K. B.
5. Q. P. two squares.
6. Q. to Q. third square.
7. K. B. takes K. B. P. checking.

WHITE.

1. K. P. two squares.
2. P. takes P.
3. Q. to K. R. fifth square, chg.
4. Q. P. one square.
5. Q. B. to K. Kt. fifth square.
6. Q. Kt. to Q. B. third square.

This is an ingenious move, but not a sound one, because, in order to recover an equivalent for the B., Black puts his

Q. out of the game. It would, perhaps, have been better to have taken the Gambit P. with Q. B.

- | | |
|------------------------------------|-------------------------------|
| 8. Q. to Q. Kt. third square, chg. | 7. K. takes K. B. |
| 9. Q. takes Q. Kt. P. | 8. K. to K. Kt. third square. |
| | 9. Q. Kt. takes Q. P. |

This last move of White is masterly. Many players would have saved Q. R. at the expense of the Kt., but by advancing the Kt. not only is a valuable P. gained, but an addition is made to the attacking forces already in the adversary's camp.

- | | |
|--------------------|-----------------------------------|
| 10. Q. takes Q. R. | 10. K. Kt. to K. B. third square. |
|--------------------|-----------------------------------|

This move is necessary to prevent Black from checking with his Q. at White's K. square.

- | | |
|-----------------------------------|---------------------------------------|
| 11. Q. Kt. to Q. R. third square. | 11. K. B. P. one square. |
| 12. K. Kt. P. one square. | 12. Q. B. to K. R. sixth square, chg. |
| 13. K. to K. square. | 13. Q. to K. Kt. fifth square. |
| 14. Q. B. to K. third square. | 14. Q. P. one square. |

This move is also admirable; White threatens to win the Black Q. by checking with K. B.

- | | |
|-----------------------|-----------------------------------|
| 15. Q. takes Q. R. P. | 15. Q. Kt. to Q. B. third square. |
|-----------------------|-----------------------------------|

This move prevents the Black Q. from rejoining her forces in the centre of the board.

- | | |
|--------------------------------|------------------------------------|
| 16. Q. takes Q. B. P. | 16. Q. P. one square. |
| 17. Q. B. to Q. second square. | 17. Q. takes K. P. checking. |
| 18. K. to Q. square. | 18. K. B. P. one square. |
| 19. K. Kt. takes B. | 19. Q. to K. B. sixth square, chg. |

White terminates the game much more quickly by this move than if he had at once taken the Black R.

- | | |
|-------------------------|---------------------------|
| 20. K. to Q. B. square. | 20. Q. takes R. checking. |
| 21. B. covers. | 21. Q. takes B. MATE. |

PROBLEM XXV. *White to mate in four moves.*

WHITE.

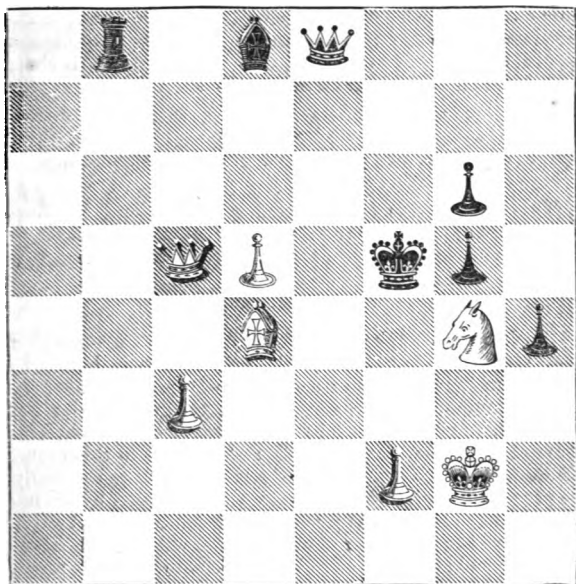
BLACK.

K. at K. B.
Q. at Q. Kt. fourth square.
Pawns at K., K. Kt., and Q. B.
squares.

K. at his sixth.

PROBLEM XXVI. *White moving first, is to checkmate in three moves.*

BLACK.



WHITE.

LESSON XXII.

THE QUEEN'S-PAWN-TWO OPENING.

THIS game, which is a branch of the King's Knight's opening, receives its name from the third move of the first player, who sacrifices his Queen's Pawn by playing it two squares. On this account the game is also sometimes called "The Queen's Pawn's Gambit," or "The Central Gambit." It has yet another name, "The Scotch Opening," from the circumstance of its having been adopted in three out of the five games which were played in the year 1824.

by correspondence between the clubs of London and Edinburgh.

This method of opening generally leads to an interesting game, and it is perfectly safe ; for the second player cannot preserve the Pawn which he wins at the third move, without loss. After the first few moves the game may branch out into so many ramifications, that we cannot in this short notice pretend to give more than a few specimens.

WHITE.

1. K. P. two sq.
2. K. Kt. to K. B. third sq.
3. Q. P. two sq.

BLACK.

1. K. P. two sq.
2. Q. Kt. to Q. B. third sq.

This move constitutes the opening in question. Its effect is to give a range to your pieces, especially the Bishops, so as to enable you to form an attack before your adversary is provided with the means of defence.

3. P. takes P.

Black may also take the P. with his Q. Kt., upon which you play K. Kt. takes Q. Kt., and then take his K. P. with your Q. This course of play was recommended by the Anonymous Modenese ; but Mr. Cochrane, (who has greatly improved this opening, and recorded some beautiful games illustrative of it,) remarks :—" I object to this move, [*i. e.*, 3. Black Q. Kt. takes P.,] not because it can actually be proved to entail defeat, but because the White, by taking the adverse Knight with his King's Knight, and afterwards placing his Queen at her fourth square, will (if the situation of the game be considered,) remain with a much better position than his adversary. In the first place, the White has the Queen and his King's Pawn in the middle of the board, the former of which cannot be displaced unless the second player make a feeble move, *viz.*, Queen's Bishop's Pawn two squares. Secondly, the power of action, *i. e.*, the number of squares which the pieces of the White command, is in favour of the first player ; and lastly, the White can castle his King, and secure his game sooner than his adversary. There is nothing in Chess so extremely difficult as the proving from any weak move of your opponent, the absolute loss of a game, more especially when one or two minor pieces have been exchanged, the great force of the Queen frequently rendering any determinate calculation next to impossible ; the only method we can have of approaching demonstration, is to show that the one player has apparently a more confined game than his adversary."

- | | |
|------------------------------|------------------------------------|
| 4. K. B. to Q. B. fourth sq. | 4. K. B. to Q. Kt. fifth sq., chg. |
| 5. Q. B. P. one sq. | 5. P. takes P. |
| 6. Castles. | 6. P. takes P. |

Black's check at the fourth move does not seem to be bad, indeed, it is now sanctioned by some of our best players; nor did he play badly at the fifth move, but his sixth move is fatal. He ought to have played Q. P. one square, and on your capturing the P. with Q. Kt., have taken it with K. B., or have retired with the B. to Q. R. fourth square.

7. Q. B. takes P.

Black's position is exceedingly cramped, while you have a great command of the board. He must now prevent you from taking K. Kt. P., and winning R., for which purpose he may play K. to K. B. or K. B. home, or K. B. P. one square, all of which moves have been carefully analysed by the best chess writers, and it is shown that White may win in all; but perhaps the most natural move is

- | | |
|-----------------------------------|----------------------------------|
| 8. K. Kt. to K. Kt. fifth square. | 7. K. Kt. to K. B. third square. |
| 9. K. P. one square. | 8. Castles. |
| 10. Q. to K. R. fifth square. | 9. K. Kt. to K. square. |
| 11. Kt. takes K. B. P. | 10. Q. R. P. one square. |

You will have now no difficulty in winning the game almost immediately.

The following very beautiful game was played some years ago between Mr. Cochrane, and M. des Chapelles, the White men being under the command of the former.

- | | |
|-----------------------------------|----------------------------------|
| 1. K. P. two squares. | 1. K. P. two squares. |
| 2. K. Kt. to K. B. third square. | 2. Q. Kt. to Q. B. third square. |
| 3. Q. P. two squares. | 3. P. takes P. |
| 4. K. B. to Q. B. fourth square. | 4. K. B. to Q. B. fourth square. |
| 5. K. Kt. to K. Kt. fifth square. | 5. Q. Kt. to K. fourth square. |

The object of Black is to defend the K. B. P., and to attack K. B., but the move is a bad one, as the result will prove.

- | | |
|------------------------------------|--------------------|
| 6. K. B. takes K. B. P., checking. | 6. Q. Kt. takes B. |
| 7. K. Kt. takes Kt. | |

If the Black K. capture your Kt., you will play Q. to K. R. fifth square, checking; thus securing his K. B. in return; if he play B. home or to Q. Kt. third square, you capture his Q.; therefore,

- | | |
|------------------------|------------------------------------|
| 8. Q. B. P. one square | 7. K. B. to Q. Kt. fifth sq., chg. |
| | 8. P. takes P. |

If you capture his Q. he takes your Q. Kt. P. with the P.,

CHESS.

R

discovering check, capturing Q. R., and making a Q. next move; therefore,

- | | |
|--------------------------------------|-----------------------------|
| 9. P. takes P. | 9. K. B. takes P. checking. |
| 10. Q. Kt. takes B. | 10. K. takes K. Kt. |
| 11. Q. to Q. fifth square, checking. | |

White plays with great skill, so as to prevent his adversary, as much as possible, from getting out of his cramped position.

- | | |
|--|---------------------------------|
| 12. Q. B. to Q. R. third sq., chg. | 11. K. to K. B. square. |
| 13. K. P. one square. | 12. Q. P. one square. |
| 14. K. P. takes P. | 13. Q. to K. Kt. fourth square. |
| 15. K. P. takes Q. B. P., discovering check. | 14. Q. takes Q. |

Instead of taking the Q. immediately, White gains an important advantage by first capturing the P. This is a useful lesson for the young student.

- | | |
|------------------------|--------------------------------|
| 16. Q. Kt. takes Q. | 15. K. to K. B. second square. |
| 17. Castles with K. R. | 16. Q. B. to Q. second square. |

White seizes with precision the exact time for castling. While there was an immediate advantage to be gained, he refrained from castling, but now that he requires a safe retreat from his adversary's Q. R., and the assistance of his own K. R., he castles with advantage.

17. Q. R. to Q. B.

The remainder of the game is a masterly contest for the advanced Pawn, and is, indeed, quite a model of chess skill.

- | | |
|-----------------------------------|----------------------------|
| 18. Q. B. to Q. sixth square. | 18. K. to K. third square. |
| 19. Q. B. to K. Kt. third square. | |

He dare not capture the Kt. with his K.; for with the assistance of your Rooks and Q. B. you would speedily win.

- | | |
|------------------------------|----------------------------------|
| 20. Q. R. to Q. square. | 19. K. B. to Q. B. third square. |
| 21. K. R. to K. square, chg. | 20. B. takes Kt. |
| 22. Q. R. takes B. | 21. K. to K. B. third square. |

White thus recovers his piece, and cuts off the Black K. from assisting at the attack on the P.

- | | |
|---------------------------------------|-----------------------------------|
| 23. Q. R. to Q. R. fifth square. | 22. K. Kt. to K. R. third square. |
| 24. Q. R. to Q. B. fifth square. | 23. Kt. to K. B. fourth square. |
| 25. K. R. P. takes Kt. | 24. Kt. takes B. |
| 26. K. R. to Q. square. | 25. K. to K. B. second square. |
| 27. K. R. to Q. sixth square. | 26. K. R. to K. square. |
| 28. Q. R. to K. B. fifth square, chg. | 27. K. R. to K. second square. |
| | 28. K. home. |

29. K. R. to Q. eighth square, chg. 29. R. takes R.
 30. Q. R. to K. B. eighth sq., chg. 30. K. takes R.
 31. P. takes R. becoming a Q.,
 checking, and winning.

In the following well-contested game, the first five moves are the same on both sides, as in the first example; after which a different attack and defence are adopted. Black moves first.

BLACK.

1. K. P. two squares.
2. K. Kt. to K. B. third square.
3. Q. P. two squares.
4. K. B. to Q. B. fourth square.
5. Q. B. P. one square.
6. P. takes P.

WHITE.

1. K. P. two squares.
2. Q. Kt. to Q. B. third square.
3. P. takes P.
4. K. B. to Q. Kt. fifth sq., chg.
5. P. takes P.
6. K. B. to Q. R. fourth square.

This is the best square to which you can play the B., the object being to post him at Q. Kt. third. If you had moved it to any other square, it would have been either in the way, or unsafe.

7. K. P. one square.

The introduction of this move at this particular point is due to Mr. Cochrane. Its immediate object is to prevent your K. Kt. from occupying K. B. third square, but its influence may generally be traced throughout the remainder of the game. Q. P. one square is not an unusual answer to it, but such a move is full of danger, because your adversary can play Q. to Q. Kt. third, or Q. B. to Q. R. third, or he can castle and get a Rook into play almost immediately. The safer and bolder course is to play the Pawn to its full extent; you have nothing to fear from his taking it *en passant*, and should he take it with the B. you play Q. B. to K. third square.

8. P. takes P. *en passant*.
9. Q. to Q. Kt. third square.

7. Q. P. two squares.
8. Q. takes P.
9. Q. B. to K. third square.

He dare not take your Q. Kt. P., for by playing your Q. R. to Q. Kt. you would gain an immediate advantage.

10. Castles.

10. B. takes B.

It is nearly always desirable to change your Q. B. for the adverse K. B., especially when leagued with another piece in an attack.

11. Q. takes B.

11. K. Kt. to K. second square.

You have thus escaped the attack which Black acquired

in consequence of his having the move. You are prepared to castle on either side. The faults of your position, which belong in great measure to the nature of the opening, are, the exposed situation of your Q.,—the loss of your centre Pawns,—and pieces standing out in front of the Pawns, instead of sheltering behind them.

- | | |
|----------------------------------|--------------------------------|
| 12. K. R. to K. square. | 12. Castles with K. R. |
| 13. Q. B. to Q. R. third square. | 13. Q. to K. B. third square. |
| 14. Q. Kt. to Q. second square. | 14. K. R. to K. square. |
| 15. Q. Kt. to K. fourth square. | 15. Q. to K. Kt. third square. |

Much care and skill are required on your part to preserve the Q. She is peculiarly liable to these attacks when standing out in front of unmoved Pawns. If you had not moved R. to K. square, at the fourteenth move, you would have lost a piece.

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|-------------------------|-------------------------|
| 16. Q. R. to Q. square. | 16. Q. R. to Q. square. |
|-------------------------|-------------------------|

It is generally good play to oppose Rooks to Rooks, and when violently attacked, to exchange on equal terms, as much as possible.

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|------------------------------------|------------------------------------|
| 17. Q. Kt. to K. Kt. fifth square. | 17. R. takes R. |
| 18. R. takes R. | 18. K. Kt. to K. B. fourth square. |
| 19. R. to Q. seventh square. | 19. K. Kt. to K. R. third square. |

You thus supply an additional defence to K. B. P., and threaten to check, if necessary, at Q. Kt. eighth; therefore he moves,

- | | |
|----------------------------|--------------------------------|
| 20. K. R. P. one square. | 20. B. to Q. Kt. third square. |
| 21. Q. to Q. fifth square. | 21. Q. to K. B. third square. |

The object of White is to get Q. to act with B. upon his adversary's K. B. P.

22. Q. B. P. one square.

Black thinks to masque the attack of your K. B. with his Q. B. P., but the following admirable move determines the game in your favour.

22. Q. Kt. to K. fourth square.

You will do well to study all the consequences of this bold and decisive move. We should be disposed to play in answer to it Q. B. to K. seventh square, but Black played

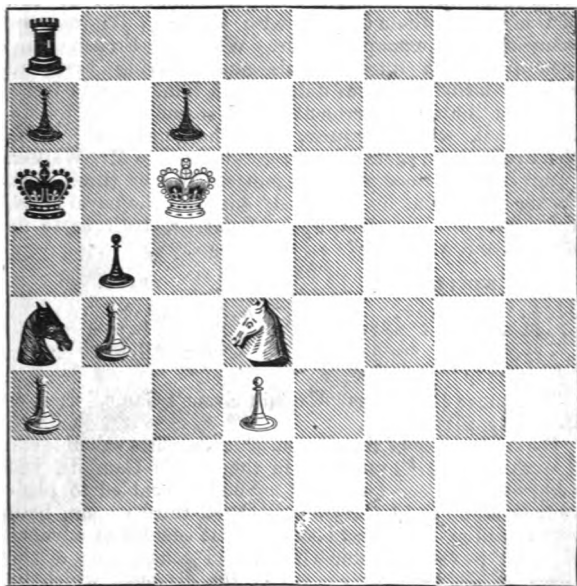
23. Kt. takes Kt.

And White wins the game by force, in six moves.

The following problem is founded upon one by M. Petroff, the celebrated Russian chess player, in which White moving first is to check-mate his adversary in five moves. In the modified form in which we submit this problem to our readers, it will be found highly ingenious, and likely to occasion some trouble to our young chess friends.

PROBLEM XXVII. *White moving first, is to give check-mate in three moves.*

BLACK.



WHITE.

PROBLEM XXVIII. *White to mate in four moves.*

WHITE.

K. at K. R.
R. at Q. Kt. fourth.
Kt. at Q. fourth.

BLACK.

K. at Q. R. eighth.
P. at Q. Kt. third.

LESSON XXIII.

THE EVANS GAMBIT.

THIS highly ingenious variation of the King's Knight's Game was introduced to the chess world about the year 1833, by Captain W. D. Evans of Milford, and soon became celebrated for the novelty of its situations, and the opportunities afforded for bold and brilliant play. This game was conducted with remarkable skill by Mr. M'Donnell, in whose contests with M. de la Bourdonnais many beautiful examples occur. When the French champion arrived in England, this game, having been but recently introduced, was unknown to him. It was introduced at the commencement of the second match by Mr. M'Donnell, who, of course, won the game; whereupon the Frenchman, as he afterwards admitted to Mr. Walker, "purposely declined playing again for two or three days, during which time he sedulously analysed the novel *début*, and made up his mind upon its merits, both as to its strength and weakness."

WHITE.

1. K. P. two squares.
2. K. Kt. to K. B. third square.
3. K. B. to Q. B. fourth square.
4. Q. Kt. P. two squares.

BLACK.

1. K. P. two squares.
2. Q. Kt. to Q. B. third square.
3. K. B. to Q. B. fourth square.

This move constitutes "Captain Evans's Game," as it is familiarly called.

By the sacrifice of this Pawn, which is a less valuable one than the K. B. P. sacrificed in the King's Gambits, you acquire much scope for attack. You are enabled to plant your Q. B. on Q. Kt. second, or Q. R. third square, both very attacking moves, and you are also enabled to advance K. B. P. two squares much sooner, in consequence of the Black K. B. being drawn out of the diagonal, which he so advantageously occupies at the third move.

Black's best move is to capture the 'P. with the B. If he take it with the Kt. it would be bad play to capture his K. P. with your Kt., because by moving his Q. to K. B. third, he gains an immediate advantage.

Whether he take the P. with the Kt. or the B. you must advance Q. B. P. one square.

5. Q. B. P. one square.
6. Castles.

4. K. B. takes Q. Kt. P.
5. B. to Q. R. fourth square.
6. B. to Q. Kt. third square.

7. Q. P. two squares.

7. P. takes P.

8. P. takes P.

8. Q. P. one square.

The advance of this P. is necessary at this point to enable him to play out K. Kt.

9. Q. B. to Q. R. third square.

Your object is to prevent him from castling, and also to form a powerful attack upon his King's side.

9. K. Kt. to K. B. third square.

10. K. P. one square.

10. P. takes P.

11. Q. to Q. Kt. third square.

11. Q. to Q. second square.

12. P. takes P.

12. Q. Kt. to Q. R. fourth square.

Black thus threatens to charge off one of your attacking pieces, and to prevent the threatened capture of his K. B. P., but by a calculation remarkable for its boldness and precision, White allows his Q. to be taken, foreseeing that he can recover her or effect mate.

13. P. takes Kt.

13. Q. Kt. takes Q.

14. K. R. to K. square, checking.

14. K. to Q. square.

15. Q. B. to K. seventh, checking.

15. K. to K. square.

16. P. takes K. Kt. P.,

threatening to capture the R., making a Q., or to post the B. on the very important square just vacated by the P., at the same time discovering check.

16. K. R. to K. Kt. square.

17. B. to K. B. sixth square, discovering check.

17. Q. to K. third square.

Black has no other move.

18. K. B. takes Q.

18. Q. B. takes B.

19. Q. R. P. takes Kt.

White wins the game easily.

In the following example, Black has the move, and conducts the attack in a different manner to that given above.

BLACK.

WHITE.

1. K. P. two.

1. K. P. two.

2. K. Kt. to K. B. third.

2. Q. Kt. to Q. B. third.

3. K. B. to Q. B. fourth.

3. K. B. to Q. B. fourth.

4. Q. Kt. P. two.

4. B. takes P.

5. Q. B. P. one.

5. B. to Q. R. fourth.

6. Castles.

6. K. Kt. to K. B. third

7. K. Kt. to K. Kt. fifth.

7. Castles.

8. Q. P. two.

8. P. takes P.

9. P. takes P.

9. Q. P. one.

10. K. B. P. two.

10. Q. B. to K. Kt. fifth.

- | | |
|-----------------------------------|------------------|
| 11. Kt. takes K. B. P. | 11. R. takes Kt. |
| 12. B. takes R., checking. | 12. K. takes B. |
| 13. Q. to Q. Kt. third, checking. | 13. Q. P. one. |

The capture of the K. B. P. by Black at the eleventh move was premature. Your advance of the Q. P. one at the last move, is in the best style of chess play; you gain time by it to form a counter attack, and to break up the formidable breast of pawns in the centre.

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|----------------|------------------------|
| 14. K. P. one. | 14. Q. Kt. takes Q. P. |
|----------------|------------------------|

This is also a good move, and is, indeed, a consequence of the thirteenth. In chess, as in life, we nearly always find that one good move leads to another.

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|-------------------------|-------------------------|
| 15. Q. to Q. R. fourth. | 15. K. Kt. to K. fifth. |
|-------------------------|-------------------------|

If Black capture Q. Kt. he loses his Q.; therefore,

- | | |
|--------------------|-------------------------------------|
| 16. Q. takes K. B. | 16. Q. Kt. to K. seventh, checking. |
| 17. K. to R. | 17. Q. to K. R. fifth, |

threatening to mate with K. Kt. at K. Kt. sixth.

- | | |
|---------------------------------|-----------------|
| 18. Q. takes Q. B. P. checking. | 18. K. to K. B. |
| 19. K. Kt. P. one, | |

to make an opening for his K.

- | | |
|------------------|---------------------------------|
| 20. K. to K. Kt. | 19. Q. Kt. takes K. Kt. P. chg. |
| 21. K. takes Kt. | 20. Kt. takes R. |
| | 21. Q. MATE. |

The following games, which occurred in the match between De la Bourdonnais and M'Donnell, are selected for the purpose of illustrating the great variety and beauty of this opening. The first game was opened by the French champion.

WHITE.

1. K. P. two.
2. K. Kt. to K. B. third.
3. K. B. to Q. B. fourth.
4. Q. Kt. P. two.
5. Q. B. P. one.
6. Castles.
7. Q. P. two.
8. P. takes P.
9. Q. P. one.

BLACK.

1. K. P. two.
2. Q. Kt. to Q. B. third.
3. K. B. to Q. B. fourth.
4. B. takes Kt. P.
5. B. to Q. B. fourth.
6. Q. P. one.
7. P. takes P.
8. K. B. to Q. Kt. third.
9. Kt. to Q. R. fourth.

It is not unusual at this point to play the Kt. to K. second, with the intention of transferring him afterwards to K. Kt. third. It would be bad play to move him to K. fourth, because you would exchange Knights, and by

drawing the Q. P. on to the King's file prevent Black from castling, and get a powerful attack on your Q. side. In the present position the Black Kt. is as it were put out of the game; it is true that he forces your K. B. to move, but as your Q. P. masques the attack on Black's K. B. P., you vary the attack so as not to lose the services of the K. B., so important in most gambit attacks.

10. K. B. to Q. third.

10. K. Kt. to K. B. third.

11. Q. Kt. to Q. B. third.

11. Castles.

12. K. R. P. one.

12. K. R. P. one.

The object on both sides is to prevent the Q. B. from being posted at K. Kt. fifth.

13. K. to R. second.

Your object is to be prepared to advance K. B. P. two, and to place your K. in a safe retreat, which is frequently furnished by the obstructed Pawns of your adversary; such for example as his Q. P. in the present instance.

13. Q. B. P. two.

His object is to get room for his pieces, and to prevent you from taking up a strong attacking position; but by your next move you not only prevent the advance of his Q. B. P. but liberate your own K. B. P.

14. K. Kt. to Q. second.

14. Q. B. to Q. second.

15. Q. to K. square.

Your intention is to play Q. to K. Kt. third, or to R. fourth, after having moved K. B. P. two.

15. K. Kt. P. two.

This move does not by any means improve Black's game, for it presently exposes his K. to an attack, which is conceived and conducted with the ingenuity and spirit which so eminently marked the play of De la Bourdonnais. It is difficult, however, in the present loose as well as confined position of Black to point out a move which would retrieve his game.

16. K. B. P. two.

16. P. takes P.

17. K. R. takes P.

17. Q. B. P. one.

The advance of this P. is favourable to the White, by sheltering his forces on the Queen's side.

18. K. B. to Q. B. second.

18. K. B. to Q. fifth.

19. K. Kt. to K. B. third.

19. K. B. takes Q. Kt.

20. Q. takes B.

20. Kt. to K. R. fourth.

21. K. R. to R. fourth.

21. K. Kt. to Kt. second.

22. Q. B. takes K. R. P.

22. K. B. P. one.

- | | |
|------------------------------------|-----------------------|
| 23. Q. B. takes Kt. | 23. K. takes B. |
| 24. K. P. one. | 24. K. B. P. takes P. |
| 25. K. R. to R. seventh, checking. | 25. K. to Kt. square. |
| 26. K. Kt. takes P. | |

If he take the Kt., Q. mates; therefore

- | | |
|---------------------------|----------------------------|
| 27. Kt. to K. B. seventh. | 26. Q. B. to K. B. fourth. |
| 28. Kt. CHECKMATES. | 27. B. takes R. |

If at the twenty-seventh move, Black had played Q. to K. B. third, the mate would have been equally forced; for example,

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|----------------------------|------------------------|
| 28. Q. takes Q. | 27. Q. to K. B. third. |
| 29. B. takes B., checking. | 28. K. takes R. |
| 30. Kt. CHECKMATES. | 29. K. to Kt. square. |

The next game was opened by M'Donnell.

- | | |
|-----------------------------|---------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. Kt. to K. B. third. | 2. Q. Kt. to Q. B. third. |
| 3. K. B. to Q. B. fourth. | 3. K. B. to Q. B. fourth. |
| 4. Q. Kt. P. two. | 4. B. takes P. |
| 5. Q. B. P. one. | 5. K. B. to Q. R. fourth. |
| 6. Castles. | 6. K. B. to Q. Kt. third. |
| 7. Q. P. two. | 7. P. takes P. |
| 8. P. takes P. | 8. Q. P. one. |
| 9. K. R. P. one. | 9. K. R. P. one. |
| 10. Q. B. to Q. Kt. second. | 10. Q. to K. second. |

Black seems to have lost the game by this move. K. Kt. to K. B. third would have been better.

- | | |
|------------------------|-----------------------------|
| 11. K. P. one. | 11. P. takes P. |
| 12. Q. P. one. | 12. Q. Kt. to Q. R. fourth. |
| 13. K. Kt. takes K. P. | |

By this move you defend K. B.; and he cannot capture the Kt. without losing his Q.

- | | |
|-------------------------------------|-------------------------|
| 14. Q. P. one. | 13. K. Kt. to B. third. |
| 15. K. B. takes K. B. P., checking. | 14. P. takes P. |

Having got an attack, it is quite necessary to maintain it. Had Black been allowed to castle he would have retrieved his game.

- | | |
|-------------------------------|-------------------------|
| 16. K. R. to K. | 15. K. to Q. square. |
| 17. Q. Kt. to Q. R. third. | 16. K. to Q. B. second. |
| 18. Q. R. to Q. B., checking. | 17. Q. R. P. one. |
| 19. Q. R. takes B., checking. | 18. K. B. interposes. |
| 20. K. Kt. to Q. B. fourth. | 19. P. takes R. |

By this method White gains time, exposes the Black Q.

to the attack of K. R., at the same time compelling him to guard Q. third, where a mate is threatened.

21. Q. B. to K. fifth, checking.
 22. Q. to K. B. third, checking.
 23. K. B. takes Kt., checking.

20. Q. home.
 21. K. to Q. B. third.
 22. K. Kt. to Q. fourth.

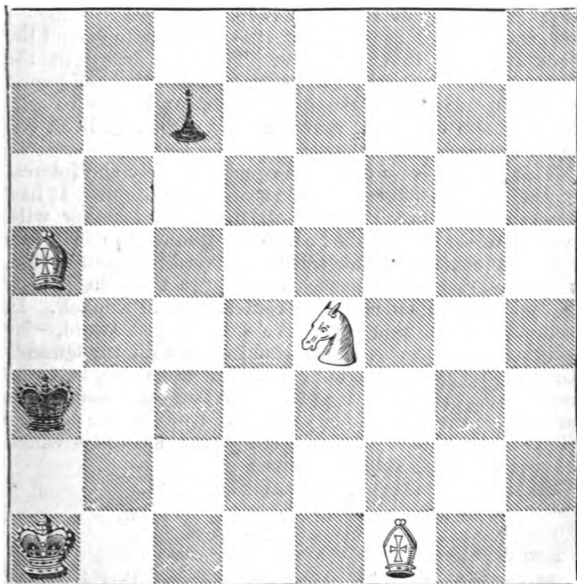
If Black Q. capture B. you win her by taking Q. Kt. checking; therefore,

24. Q. to K. B. fifth, checking.
 25. Q. CHECKMATES.

23. K. to Q. second.
 24. K. home.

PROBLEM XXIX. *White moving first, is to give checkmate in four moves.*

BLACK.



WHITE.

LESSON XXIV.

THE QUEEN'S GAMBIT.

THE Queen's Gambit is so called because the Queen's Pawn is moved two squares on the first move, and the Queen's Bishop's Pawn sacrificed on the second. This game is sometimes called the Aleppo Gambit, in honour of Stamma, a native of Aleppo*, who made the game, a favourite in Europe. Philidor, in his masterly analysis of this opening, also calls it the Aleppo Gambit. Hence it has been supposed to have originated with Stamma, but such is not the case; for the game occurs in the works of some of the earliest chess writers.

The Queen's Gambit is a safer opening for the first player than the King's, because, if the second player attempt to defend the Gambit Pawn, he is likely to lose the game; whereas, in the King's Gambit, it is necessary to defend the Gambit Pawn to the utmost. This peculiarity in the Queen's Gambit, has led to a general opinion that the second player ought to refuse the proffered pawn; if he do so, he has a choice of several moves, among which, Q. B. P. one or two squares, is a favourite move.

This Gambit is by no means equal in variety and interest to the numerous branches of the King's Gambit. It has, however, been much played of late years, together with what is called the KING'S PAWN ONE opening, to which it is closely allied. De la Bourdonnais played both games with surpassing skill, and seemed to rely upon them in gaining the majority of games in his contest with M'Donnell. In fact, he wielded this game like a two-edged sword,—for when he had the move, he could open with the Queen's Gambit; and when his antagonist had the move, he could reply with K. P. one square. When the student is acquainted with the ordinary modes of handling the Queen's Gambit, he will do well to study the examples which occurred in that celebrated contest.

In our first example the Gambit is refused.

WHITE.

1. Q. P. two.
2. Q. B. P. two.

BLACK.

1. Q. P. two.
2. K. P. one.

Major Jänisch, in his recent analysis, says, that it is disadvantageous to accept the Gambit, and that this is the only proper method of refusing it. "If," as Mr. Lewis remarks,

* See ante, p. 74.

"these assertions were correct, it would, of course, do away with the opening of the Queen's Gambit; but as Mr. J. himself afterwards shows that the pawn may be taken, and the position after a few moves be quite equal, the Queen's Gambit may still continue to be accepted without danger."

3. Q. Kt. to Q. B. third.

You do not of course defend Q. B. P., because, if he take it, you push K. P. two squares, thus occupying the centre, while you are sure to recover the pawn.

3. K. B. P. two.

His object is to prevent you from occupying the centre, while you proceed to break up his central pawns.

4. K. R. P. one.

4. K. Kt. to K. B. third.

5. Q. B. to K. Kt. fifth.

5. K. B. to Q. Kt. fifth.

6. K. Kt. P. two.

6. Castles.

7. K. Kt. P. takes P.

7. K. P. takes P.

8. K. P. one.

This move is well timed; you threaten to bring your Q. and K. B. to bear upon his K.

8. Q. B. to K. third.

9. Q. to Q. Kt. third.

9. Q. Kt. to Q. B. third.

10. K. Kt. to K. B. third.

10. Q. to Q. third.

11. Q. B. P. one.

11. Q. to Q. second.

12. K. B. to Q. Kt. fifth.

12. K. Kt. to K. fifth.

13. K. Kt. to K. fifth.

13. B. takes Kt., checking.

14. P. takes B.

14. Q. to Q. B.

15. K. B. takes Q. Kt.

You leave Q. B. *en prise*, because, unless Black take the K. B., he will be immediately exposed to considerable loss.

15. Q. Kt. P. takes K. B.

16. Kt. takes P.

This move is unwise; it is true that you threaten to fork K. and Q., but Black at his next move puts another piece *en prise*, and you have not the means of defending both.

16. Q. to K.

17. Kt. to K. seventh, checking.

17. K. to R.

18. B. to K. R. fourth.

18. K. Kt. P. two.

19. K. B. P. one.

19. P. takes B.

20. P. takes Kt.

20. Q. takes Kt.

21. P. takes Q. P.

21. Q. R. to Q. Kt.

Black thus cleverly gains time, and brings a Rook to command the open file; he sacrifices the B. in order to get the White Q. out of the way, and then forces the game in a few moves.

22. Q. to Q. B. fourth.

22. B. takes P. at Q. fifth.

23. Q. takes B.

23. Q. takes K. P., checking.

24. K. to K. B.

24. Q. to Q. sixth, checking

25. K. to K. B. second.

25. Q. R. to Q. Kt. seventh, chkg.

And wins immediately.

We will now give a few examples of the Queen's Gambit accepted, the first of which will show the danger of adopting the line of defence which is generally successful in the King's Gambits.

1. Q. P. two.

1. Q. P. two.

2. Q. B. P. two.

2. P. takes P.

You may now play K. P. one or two squares, but which is the better, is still a matter of dispute among chess authorities. If your antagonist is in the habit of defending the Gambit Pawn, it is better to move K. P. one square only; but no sensible player would continue a line of defence after he had proved its defects, and found it condemned by chess authorities; besides, it is always dangerous to calculate on the bad play of your opponent; it not only leads to a slovenly, reckless style of play on your part, but may often cause you much annoyance and disappointment. The best rule is always to play your best, and to calculate your game as if your adversary were quite as skilful as yourself.

3. K. P. one.

3. Q. Kt. P. two.

4. Q. R. P. two.

When he defends the Gambit Pawn, you are thus enabled to advance the Q. R. P. with advantage, recovering the P., and perhaps making an important capture.

5. K. B. takes P.

4. P. takes P.

6. Q. to K. B. third.

5. Q. B. to Q. second.

You now threaten to checkmate, or to win his Q. R. These are among the advantages of moving K. P. one at the third move, supposing the Gambit P. to be afterwards defended. If you had moved K. P. two, Black could have got out of his immediate difficulty by moving K. P. one. If he now attempt to save Q. R., you mate him immediately: for example,

7. Q. takes K. B. P., checking.

6. Q. B. to its third.

8. Q. to K. B. fifth, checking.

7. K. to Q. second.

9. Q. takes Q. P. checkmating.

8. Q. P. one.

The defence of the Gambit Pawn does not necessarily entail such as a rapid defeat as the above; but it leads to

defeat even in the hands of a skilful player, as the following example from Philidor will illustrate.

- | | |
|------------------|-------------------|
| 1. Q. P. two. | 1. Q. P. two. |
| 2. Q. B. P. two. | 2. P. takes P. |
| 3. K. P. two. | 3. Q. Kt. P. two. |
| 4. Q. R. P. two. | 4. Q. B. P. one. |

He cannot obviously defend it with Q. R. P."

- | | |
|------------------------------|-----------------------|
| 5. Q. Kt. P. one. | 5. Gambit P. takes P. |
| 6. Q. R. P. takes P. | 6. Q. B. P. takes P. |
| 7. K. B. takes P., checking. | 7. Q. B. interposes. |
| 8. Q. takes P. | 8. B. takes B. |
| 9. Q. takes B., checking. | 9. Q. interposes. |
| 10. Q. takes Q. | 10. Kt. retakes. |

By exchanging Queens you are enabled to occupy the centre with your Pawns.

- | | |
|----------------------|----------------|
| 11. K. B. P. two. | 11. K. P. one. |
| 12. K. to K. second. | |

Your K. will act as a useful support to the Pawns. When the Queens are off the board, the K. can generally be as usefully employed as an ordinary piece.

12. K. B. P. two.

His object is to make you advance K. P., whereby your Q. P., instead of taking the lead, will be left behind, and be comparatively useless. If you do not play K. P., your centre will be broken up; you therefore play it, and must afterwards endeavour, with the assistance of your pieces, to exchange your Q. P. for his K. P., so as to open a free passage for your K. P.

- | | |
|----------------------------|--------------------------|
| 13. K. P. one. | 13. K. Kt. to K. second. |
| 14. Q. Kt. to Q. B. third. | 14. K. Kt. to Q. fourth. |

Black is forced to propose the exchange of Knights, although he separates his pawns in so doing; because you threaten to advance Kt. to Kt. fifth, and then to fork his K. and R., or if he move Rook, to capture Q. R. P.

- | | |
|---------------------------|------------------|
| 15. Kt. takes Kt. | 15. P. takes Kt. |
| 16. Q. B. to Q. R. third. | |

You force the exchange of this B., because he runs on the Black diagonals, and hence might damage your important group of central pawns.

- | | |
|---------------------|----------------------|
| 17. R. takes B. | 16. B. takes B. |
| 18. K. to K. third. | 17. K. to K. second. |

You are thus under the shelter of your Q. R., and can play out K. Kt. before he has time to bring his K. R. into play.

- | | |
|----------------------------------|-----------------------------|
| 19. Kt. to K. second. | 18. K. R. to Q. Kt. |
| 20. K. R. to Q. R. | 19. K. to K. third. |
| 21. Q. R. to R. sixth, checking. | 20. K. R. to Q. Kt. second. |
| 22. K. R. to R. fifth. | 21. Kt. to Q. Kt. third. |

This move enables you to win a pawn by playing Kt.

- | | |
|-------------------------|--------------------|
| 23. Kt. to Q. B. third. | 22. K. Kt. P. one. |
| 24. R. takes Q. R. P. | 23. Q. R. to Q. |
| 25. R. takes R. | 24. R. takes R. |

The game is here dismissed with the remark, that White must win, having a pawn superiority; and moreover a passed pawn, which amounts to a piece.

The following beautiful specimen of the Queen's Gambit was played by M. de la Bourdonnais against Mr. M'Donnell.

BLACK.

WHITE.

- | | |
|------------------|----------------|
| 1. Q. P. two. | 1. Q. P. two. |
| 2. Q. B. P. two. | 2. P. takes P. |
| 3. K. P. one. | 3. K. P. two. |

Black's third move is considered to be the best. If you now capture his K. P., he will exchange Queens.

- | | |
|----------------------------|----------------------------|
| 4. K. B. takes Gambit P. | 4. P. takes P. |
| 5. P. takes P. | 5. K. Kt. to K. B. third. |
| 6. Q. Kt. to Q. B. third. | 6. K. B. to K. second. |
| 7. K. Kt. to K. B. third. | 7. Castles. |
| 8. K. R. P. one. | 8. Q. Kt. to Q. second. |
| 9. Q. B. to K. third. | 9. Q. Kt. to Q. Kt. third. |
| 10. K. B. to Q. Kt. third. | 10. Q. B. P. one. |
| 11. Castles. | 11. K. Kt. to Q. fourth. |
| 12. Q. to K. second. | 12. K. B. P. two. |

It would have been very unwise of Black to have captured either the Kt. or the B., because White, by re-taking with a Pawn, would unite a P. to his Q. P.

- | | |
|-------------------------|--------------------------|
| 13. K. Kt. to K. fifth. | 13. K. B. P. one. |
| 14. Q. B. to Q. second. | 14. K. Kt. P. two. |
| 15. Q. R. to K. | 15. K. to K. Kt. second. |

Black wishes to liberate the Kt. at Q. fourth.

- | | |
|------------------------|-------------------|
| 16. Q. Kt. takes Kt. | 16. Kt. takes Kt. |
| 17. Kt. takes Q. B. P. | |

This move is ingeniously played.

- | | |
|------------------|-------------------------|
| 18. B. takes Kt. | 17. Q. Kt. P. takes Kt. |
| | 18. Q. takes B. |

- | | |
|----------------------------|----------------------------|
| 19. Q. takes B., checking. | 19. R. interposes. |
| 20. Q. to Q. Kt. fourth. | 20. Q. B. to K. B. fourth. |
| 21. R. to K. fifth. | 21. Q. to Q. second. |
| 22. Q. P. one. | |

This is a skilful sacrifice, exposing the adverse K. more completely to the action of White's pieces.

22. P. takes P.

23. Q. to Q. fourth,
threatening a fatal check by discovery.

23. K. to R. third.

24. K. R. P. one,
to enable Q., or Q. B., to attack K.

24. Q. B. to K. third.

25. Q. R. to K.

25. Q. R. to K.

26. R. takes K. Kt. P.

It would seem, at first view, better to take this P. with K. R. P., checking; but a little consideration will show how much better it was to take it with the R. The K. has now no move, and is compelled to remain defenceless for the fatal check.

26. Q. R. to K. B.

27. Q. to K. fifth.

27. Q. B. to K. Kt. fifth.

28. R. to K. R. fifth, checking.

28. B. takes R.

29. Q. mates.

Our space will not allow of more than one example of a successful defence.

BLACK.

1. Q. P. two.
2. Q. B. P. two.
3. K. P. two.
4. P. takes P.
5. K. takes Q.

WHITE.

1. Q. P. two.
2. P. takes P.
3. K. P. two.
4. Q. takes Q., checking.
5. Q. Kt. to Q. second.

This is your best move, for if he take the Gambit P., you take the P. at his K. fifth, and threaten his B., thus gaining time. He therefore plays well by moving,

6. K. B. P. two.

6. Q. Kt. to Q. B. fourth,

attacking the other Pawn,

7. Q. Kt. to Q. B. third.

7. Q. B. P. one,

to prevent his Kt. from entering into your game,

8. K. B. takes Gambit P.

8. Q. Kt. P. two.

9. K. B. to Q. Kt. third

9. Q. Kt. P. one.

10. Kt. to K. second.

10. Kt. takes K. P.,

threatening to fork K. and R.

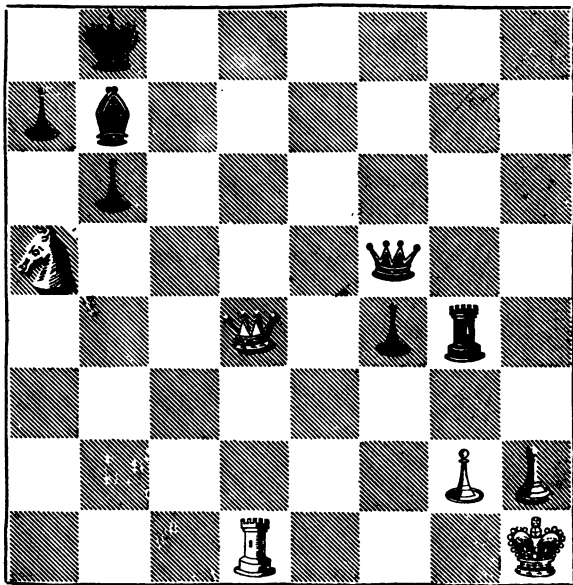
Your game is now quite equal to his.

CHESS.

The following stratagem is by that great master of chess, Ercole del Rio, whose works were published under the title of the *Anonymous Modenese*.

PROBLEM XXX. *White moving first, is to give checkmate in four moves.*

BLACK.



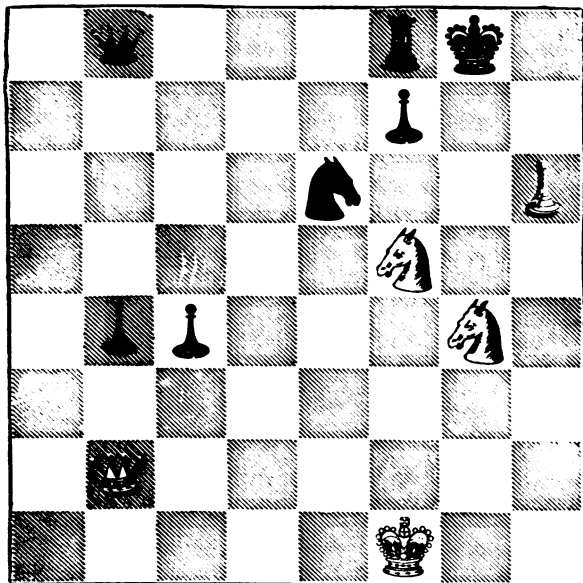
WHITE.

PROBLEM XXXI. *White to mate in two moves.*

WHITE. K. at K. R. square. BLACK. K. at Q. B. fourth.
 R. at Q. Kt.
 Kt. at K. Kt., fifth square.
 Kt. at Q. R. fifth square.
 B. at Q. Kt. eighth square.

PROBLEM XXXII., by M. Calvi. *White moving first, is to mate in three moves.*

BLACK.



WHITE.

LESSON XXV.

ON PAWN-PLAY.

IN the endings of games, especially when the contest is between Kings and Pawns, the King can be employed to great advantage in conducting a Pawn to Queen. The fate of a game often depends on the relative situations of the Kings, and your power of taking up what is called *the opposition*; that is, being able to place your King opposite to the adverse King, either on a file or a diagonal, so as to have an odd number of squares between them: you have then gained *the opposition* or *the move*. For example, place

the two Kings on their respective squares: if you have to move, you take up the opposition by playing K. to K. second, in which case, the Kings are on the same colour, with an odd number of squares between them: and it is important to remember, that he who is the last to obtain these two conditions on any file or diagonal, can maintain the opposition. Black now moves to his K. second, and you will observe that the Kings are not on the same colour and have not an odd number of squares between them; but by playing your K. to his third you second the favourable conditions on behalf of your K. Black moves to his K. third, and you again take up the opposition by playing to K. fourth. The Kings are now as near to each other as the laws of the game permit; they are on the same colour with only *one* square between them, and you had the last move; it is obvious, therefore, that the Black King, having to move, must retreat or go to one side or to the other, and that you can always oppose your K. to his on the conditions required.

Place your K. on Q. R. square, and the Black K. on his R. square. The Kings are, it is true, on the same colour, but the number of squares between them is even; whichever moves first gains the opposition, as may be easily verified.

The nature and importance of *the opposition* may be further best illustrated by a few examples of actual endings of games. Having studied these, you will do well to form a few examples for yourself, so as to be quite sure that you have a practical as well as theoretical knowledge of the opposition. You will also bear in mind that cases may and do arise where it is desirable not to have the opposition; these you must learn by experience, taking it as a general rule, that to gain the opposition is to your advantage.

In the case of King against King and Pawn, the fate of the game depends upon position. Place the two Kings and the Pawn thus:—

WHITE. K. at K. B. fourth
Pawn at K. B. fifth.

BLACK. K. at K. B. third.

1. K. to K. fourth.

1. K. to K. B. second.

Black does quite right to retire in front of the Pawn in order to gain the opposition.

2. K. to K. fifth.

2. K. to K. second.

3. P. Checks.

3. K. to B. second.

4. K. to K. B. fifth.

4. K. to K. B.

If Black had moved to his K. or K. Kt. square, you would have gained the opposition, and have queened the Pawn.

5. K. to K. sixth.

5. K. to K. square.

In this position, if you advance the Pawn, you cannot defend it without giving stale-mate: therefore,

6. K. to K. B. fifth.

6. K. to K. B. second.

His defence consists in *opposing* his K. to yours: if, on the contrary, you can gain the opposition, you win the game.

7. K. to K. Kt. fifth.

7. K. to K. B.

By retiring in front of your Pawn, Black decides the game as drawn.

8. K. to K. Kt. sixth.

8. K. to K. Kt.,

maintaining the opposition.

9. P. checks.

9. K. to K. B.

You must now abandon the Pawn, or give Black stale-mate, so that in either case the game is drawn.

If at the fourth move Black had played

4. K. home,

or to K. Kt. square, you would have gained the opposition and queened the P. For example,

5. K. to K. sixth,

gaining the opposition.

6. P. advances.

5. K. to K. B.

6. K. to K. Kt. second.

7. K. to K. seventh, and wins easily.

If the P. be on a Rook's file, Black can always draw, provided he get his K. on one of the Rook's squares in front of the P.

II. KING AND TWO PAWNS, AGAINST KING AND PAWN.

The player who has two united Pawns supported by the King, generally wins, by compelling the adverse King to abandon the opposition; by which means he captures the single Pawn, and queens one of his own.

In some positions, however, Black by maintaining the opposition can draw.

In the following position, if Black play first, White may win; if White play first, the game is drawn.

WHITE. K. at his fourth.

BLACK. K. at his third.

P. at K. B. fourth.

P. at K. Kt. third.

P. at K. Kt. fifth.

1. K. to Q. fourth.

1. K. to Q. third.

If he had played K. to K. B. fourth, you would have taken up the opposition, and won the game. (See Variation I.)

2. K. to Q. third.

2. K. to Q. second.

If he had played K. to Q. fourth, he would have lost the game. (See Variation II.)

3. K. to K. third.

3. K. to K. second.

Black maintains the opposition, in order to prevent your King from occupying K. fifth, or Q. fifth.

4. K. to Q. fourth.

4. K. to Q. third.

5. K. to K. fourth.

5. K. to K. third.

Black skilfully maintains the opposition, and draws the game.

VARIATION I.

1. K. to Q. fourth.

1. K. to K. B. fourth.

2. K. to K. third.

2. K. to K. third.

If he had played to Kt. fifth, he would equally have lost.
3. K. to K. fourth,
gaining the opposition.

3. K. to Q. third.

If he had moved to K. or Q. second, you would, by opposing his K., have also won the P.

4. P. advances.

4. P. takes P., chkg.

He ought not to have taken the P. (See Variation II.)

5. K. takes P.

5. K. to K. second.

6. K. to K. Kt. sixth,

to prevent him from getting before the P.

6. K. to K. B.

7. K. to K. R. seventh, winning
easily.

When, as in the present case, your K. *leads* instead of *follows* your P. the adverse K. cannot prevent you from making a Q.

VARIATION II.

1. K. to Q. fourth.

1. K. to Q. third.

2. K. to Q. third.

2. K. to Q. fourth.

3. K. to K. third.

You now gain the opposition.

3. K. to K. third.

4. K. to K. fourth.

4. K. to Q. third.

If he had played to K. or Q. second, you would have opposed your K. to his.

5. P. advances.

5. K. to K. second.

6. P. checks.

If you had captured his P. the game would have been drawn.

6. K. to K. third.

7. K. to Q. fourth.

You appear to abandon your Pawns, but Black dare not play to K. B. fourth, or you would immediately make a Q. Supposing the Black P. to be off the board, and the Black K. in its place, he cannot in such a case capture your hinder P., or the fore one would queen in two moves. A skilful player often leaves the adverse K. at the end of a game, watching two pawns, which are not otherwise supported, while he is working in another part of the board, or bringing up his K. to put them into action.

7. K. to Q. third.

In this position he can maintain the opposition, but by sacrificing one P. you regain it, and win with the other P.

8. P. advances.

8. K. to K. second.

9. K. to K. fifth.

9. K. takes P.

10. K. to Q. sixth.

10. K. to K. B.

11. K. to K. sixth.

11. K. to Kt. second.

12. K. to K. seventh.

12. K. to Kt.

13. K. to K. B. sixth.

13. K. to K. R. second.

14. K. to K. B. seventh.

14. K. to K. R.

15. K. takes P.

15. K. to K. Kt.

16. K. to K. B. sixth.

16. K. to K. B.

17. P. advances.

17. K. to K. Kt.

18. P. advances.

18. K. to R. second.

19. K. to K. B. seventh, and wins easily.

Observe, as a general rule in similar situations, that if the P., on reaching its seventh square, does not check the adv. K. the P. queens; but if a check is given from the seventh sq., the adv. K. places himself directly in front of the P., and you must either abandon it or give stale-mate.

There is also another general rule applicable to K. and P. against K. which is of great importance to him who has the K. only, namely, that if the K. can get immediately in front of the P. before the P. reaches its sixth square, the game will be drawn. For example,

WHITE. K. at Q. fifth.
P. at Q. fourth.

BLACK. K. at Q. second.

1. K. to Q. B. fifth.

1. K. to Q. B. second.

2. P. advances.

2. K. to Q. second.

Black has now placed his K. in the desired position, and you cannot take up the opposition on account of your own Pawn.

3. P. advances.

4. K. to Q. B. sixth.

5. P. advances, checking.

3. K. to Q.

4. K. to Q. B.

5. K. to Q.

and the game is drawn.

III. KING AND TWO UNITED PAWNS AGAINST KING AND TWO ISOLATED PAWNS.

WHITE. K. at Q. third.

P. at Q. Kt. fourth.

P. at Q. B. fifth.

BLACK. K. at Q. fourth.

P. at K. Kt. fourth.

P. at Q. Kt. fourth.

In this position, if Black had to move first, White would win.

1. K. to K. third.

2. K. to K. B. third.

3. K. to K. Kt. third.

1. K. to K. fourth.

2. K. to K. B. fourth.

3. K. to K. fourth.

If Black had played K. to K. B. third, you would have won by advancing your K. upon his P.

4. K. to K. Kt. fourth.

5. K. to Kt. third.

4. K. to K. B. third.

5. K. to K. fourth.

If he had played to K. B. fourth, you would have gained the opposition, and have won.

6. K. to B. third.

6. K. to B. fourth.

If he does not advance his P. nor suffer you take up the opposition, the game must be drawn.

Such are a few examples of Pawn-play. Want of space, and the elementary nature of this little volume, prevent a further selection. Besides, the subject is so vast that the positions and the variations springing out of every position may be said to be endless. This boundlessness is one among many reasons why it is so difficult to play Pawns well; there is no department of Chess which demands greater skill; and the student will do well occasionally to examine the recorded games of Philidor with especial reference to Pawn-play.

LESSON XXVI.

THE ENDS OF GAMES.

It frequently happens with young players, that at the end of a game, when the King is attended by a single piece, they are at a loss how to proceed, but vex themselves and their antagonists by a continued series of checks and random moves. The following examples will probably enable such players to act upon a regular system of attack, and to introduce method into the end as well as the beginning of their game.

I. THE KING AND ROOK AGAINST THE KING.

The K. and R. can always win against the adv. K. alone. The mate is very easy, and is given by forcing the adv. K. to one of the sides of the chess-board. In the furthest possible position of the pieces the mate can be effected in seventeen or eighteen moves.

WHITE. K. at his fourth.
R. at K. R.

BLACK. K. at his third.

1. R. to K. R. sixth, chg.

In such positions you should reserve your check until the two Kings are opposite to each other; the Rook then forces the adv. K. nearer to one of the sides of the board.

2. K. to K. fifth.

1. K. to K. second.

2. K. to Q. second.

3. R. to K. Kt. sixth.

You lose a move in order to see how Black plays. If he play to his second you check from Kt. seventh, and at once force him to the side of the board.

4. K. to Q. fifth.

3. K. to Q. B. second.

5. K. to Q. B. fifth.

4. K. to Q. Kt. second.

6. K. to Q. Kt. fifth.

5. K. to Q. R. second.

7. R. to K. Kt. seventh, chg.

6. K. to Q. Kt. second.

8. K. to Q. B. sixth.

7. K. to Q. B.

9. R. to Q. R. seventh.

8. K. to Q.

10. K. to Q. sixth.

9. K. to K.

11. K. to K. sixth.

10. K. to K. B.

12. K. to K. B. sixth.

11. K. to K. Kt.

13. K. to Kt. sixth.

12. K. to K. R.

14. R. to Q. R. eighth. MATE.

13. K. to K. Kt.

II. THE KING AND QUEEN AGAINST THE KING.

This is also a very easy mate, similar in principle to that

given with the Rook, but speedier in action on account of the superior power of the piece.

WHITE. K. at K. R. eighth.
Q. at Q. Kt. square.

BLACK. K. at his fourth.

1. Q. to Q. third.
2. K. to K. Kt. seventh..
3. Q. to Q. fifth.
4. K. to K. B. sixth.
5. Q. to her eighth or to K. B. seventh. **MATE.**

1. K. to K. third.
2. K. to K. second.
3. K. home.
4. K. to K. B.

The superior power of the Q. over the R. will appear by giving the mate at K. B. seventh. In this example Black may, at his first move, play K. to his B. third or fifth, which will protract the mate a move or two.

III. THE KING AND TWO BISHOPS AGAINST THE KING.

This mate is more difficult than the preceding, but is, nevertheless, certain.

WHITE. K. at his sixth.
B. at K. B. second.
B. at Q. B. second.

BLACK. K. at K. Kt. second.

1. Q. B. to K. third.
2. K. B. to K. Kt. sixth.
3. K. B. to K. R. fifth.
4. Q. B. to K. R. sixth, chg.
5. K. B. to K. Kt. sixth.
6. K. to K. B. sixth.
7. K. B. to Q. third.
8. K. to K. Kt. sixth.
9. K. B. to Q. B. fourth, chg.
10. Q. B. **CHECKMATES.**

1. K. to K. B.
2. K. to K. Kt. second.
3. K. to K. B.
4. K. to K. Kt.
5. K. to K. R.
6. K. to K. Kt.
7. K. to K. R.
8. K. to K. Kt.
9. K. to K. R.

ANOTHER POSITION.

WHITE. K. at his R. sq.
K. B. at Q. R. eighth.
Q. B. at home.

BLACK. K. at his R. sq.

1. Q. B. to Q. Kt. second, chg.
2. K. B. to Q. fifth, chg.
3. Q. B. to K. B. sixth.
4. K. B. to K. sixth.

1. K. to K. Kt.
2. K. to K. B.
3. K. home.
4. K. to K. B.

The Black K. is now confined to two squares, and you have time to bring up your K.

5. K. to Kt. second.
6. K. to B. third.
7. K. to Kt. fourth.
8. K. to Kt. fifth.

5. K. to K.
6. K. to K. B.
7. K. to K.
8. K. to B.

- | | |
|--------------------------------------|------------------|
| 9. K. to Kt. sixth. | 9. K. to K. |
| 10. Q. B. to K. Kt. fifth. | 10. K. to B. |
| 11. K. B. to Q. seventh. | 11. K. to K. Kt. |
| 12. Q. B. to K. seventh. | 12. K. to K. R. |
| 13. K. B. to K. eighth. | 13. K. to K. Kt. |
| 14. K. B. to K. B. seventh, chg. | 14. K. to R. |
| 15. Q. B. to K. B. sixth. CHECKMATE. | |

IV. THE KING AND TWO KNIGHTS AGAINST THE KING.

This mate cannot be forced. If, however, the Black King have a Pawn on the board, the game may sometimes be forced, because Black by moving his Pawn prevents stalemate. The following remarkable position will illustrate this point.

WHITE.	K. at Q. Kt. sixth.	BLACK.	K. at Q. Kt.
	Kt. at K. B. third.		P. at K. R. sixth.
	Kt. at Q. sixth.		

-
- | | |
|-------------------------------------|-----------------|
| 1. Kt. to Q. fourth. | 1. P. advances. |
| 2. Kt. to Q. B. sixth, chg. | 2. K. to Q. R. |
| 3. Kt. to Q. Kt. fifth. | 3. P. queens. |
| 4. Kt. to Q. B. seventh. CHECKMATE. | |

V. THE KING, BISHOP, AND KNIGHT AGAINST THE KING.

This mate can be forced, but it is difficult in the hands of an inexperienced player. The principle of the mate is to force the Black K. to that corner of the board which your B. commands; and to do this the Kt. must be played skilfully.

WHITE.	K. at his fourth.	BLACK.	K. at his B. third.
	Q. Kt. at home.		
	K. B. at home.		

-
- | | |
|---------------------------|------------------------|
| 1. K. B. to Q. B. fourth. | 1. K. to K. Kt. third. |
|---------------------------|------------------------|

His object is to play about that corner which your B. does not command.

- | | |
|------------------------|-----------------------|
| 2. K. to K. B. fourth. | 2. K. to K. B. third. |
| 3. Kt. to Q. B. third. | 3. K. to Kt. third. |
| 4. Kt. to K. fourth. | 4. K. to R. third. |
| 5. K. to B. fifth. | |

If he now play to R. fourth, you check with B. at K. second, and if he plays forward, you mate in a few moves: therefore

- | | |
|--------------------|---------------------|
| 6. K. to B. sixth. | 5. K. to R. second. |
|--------------------|---------------------|

If he play to R. third, you move B. to K. second, and then advance your Kt.

7. Kt. to Q. sixth.

8. Kt. to K. B. seventh.

6. K. to R.

7. K. to R. second.

In such a position as you have now acquired, the mate is forced in eighteen or twenty moves.

9. B. to Q. third.

10. B. to K. R. seventh.

11. Kt. to K. fifth.

12. Kt. to Q. seventh, chg.

13. K. to K. sixth.

14. K. to Q. sixth.

15. B. to K. Kt. sixth, chg.

16. B. to B. seventh.

17. Kt. to Q. B. fifth.

18. Kt. to Q. Kt. seventh, chg.

19. K. to Q. B. sixth.

20. K. to Q. Kt. sixth.

21. B. to K. sixth, chg.

22. B. to Q. seventh.

23. Kt. to Q. B. fifth.

24. Kt. to Q. R. sixth, chg.

25. B. CHECKMATES.

8. K. to K. Kt.

9. K. to K. B.

10. K. to K.

11. K. to K. B.

12. K. to K.

13. K. to Q.

14. K. to K.

15. K. to Q.

16. K. to Q. B.

17. K. to Q.

18. K. to Q. B.

19. K. to Q. Kt.

20. K. to Q. B.

21. K. to Q. Kt.

22. K. to Q. R.

23. K. to Q. Kt.

24. K. to R.

VI. THE KING, ROOK, AND BISHOP AGAINST THE KING AND ROOK.

Chess authorities are not agreed as to the possibility of giving this mate in all positions of the pieces. In the following position, so admirably worked out by Philidor, the mate is forced.

WHITE. K. at his sixth.

R. at Q. B.

B. at K. fifth.

BLACK. K. at home.

R. at Q. second.

1. R. to Q. B. eighth, chg.

2. R. to Q. B. seventh.

1. R. interposes.

2. R. to Q. seventh.

In order to give the mate, you must force him to play his R. to your Q. square or your Q. third: in either situation the game is forced in a few moves. Black endeavours to prevent this.

3. R. to Q. Kt. seventh.

He is compelled to play to one of the two squares he wishes to avoid, in order to be able to interpose should you check.

4. R. to K. Kt. seventh.

3. R. to Q. eighth.

By your third move you compelled Black to take up a losing position ; but in order to effect mate, your R. must not be further from your K. than a Knight's move. By playing your Kt. to the right, he must, to avoid mate, play his to your K. B., which is as disadvantageous to him as the Q. sq.

4. R. to K. B. eighth. (See Var. I.)

5. B. to K. Kt. third,
to prevent a check.

5. K. to K. B. (See Var. II.)

6. R. to K. Kt. fourth.

6. K. home.

He moves his K. in order to be able to cover the check with his R.

7. R. to Q. B. fourth.

7. R. to Q. eighth. (See Var. III.)

8. B. to K. R. fourth.

8. K. to B.

9. B. to K. B. sixth.

9. R. to K. eighth, chg.

10. B. interposes.

10. K. to Kt.

11. R. to K. R. fourth, winning easily.

VARIATION I., *beginning at the fourth move.*

4. R. to K. Kt. seventh.

4. K. to K. B.

5. R. to K. R. seventh.

You thus force him to play his R. to your K. Kt., in order to avoid the mate, by which move you win his R. in a few moves.

5. R. to K. Kt. eighth.

6. R. to Q. B. seventh.

Should he check with his R. you cover with the B., and remain with the same attack.

7. R. to Q. B. eighth, chkg.

6. K. to Kt.

8. R. to K. R. eighth, chkg.

7. K. to R. second.

9. R. to K. Kt. eighth, chkg.

8. K. to Kt. third.

10. R. takes R., winning easily.

9. K. moves.

VARIATION II., *beginning at the fifth move.*

5. B. to K. Kt. third.

5. R. to K. B. sixth.

6. B. to Q. sixth.

6. R. to K. sixth, chkg.

7. B. interposes.

7. R. to K. B. sixth.

Had he moved the K. to K. B., you would have played R. to K. R. seventh, in order to mate next move.

8. R. to K. seventh, chkg.

8. K. to K. B.

If he had gone to Q. square, you would have played R. to Q. Kt. seventh.

- | | |
|---------------------------------|--------------|
| 9. R. to Q. B. seventh. | 9. K. to Kt. |
| 10. R. to K. Kt. seventh, chkg. | 10. K. to B. |

If he had played to R. square, you would have won his R. by a discovered check.

- | | |
|--------------------------|--------------|
| 11. R. to K. Kt. fourth. | 11. K. home. |
|--------------------------|--------------|

If he had played R. to K. sixth, to prevent your B. from checking, you would have played R. to K. R. fourth, and mated next move.

12. B. to K. B. fourth, winning easily.

VARIATION III., beginning at the seventh move.

- | | |
|--|-----------------|
| 7. R. to Q. B. fourth. | 7. K. to K. B. |
| 8. B. to K. fifth. | 8. K. to K. Kt. |
| 9. R. to K. R. fourth, winning easily. | |

From the foregoing examples the student will be able to form some idea of the great variety and beauty of the play at the ends of games in which the Kings are attended by one or two pieces only. If, in addition to these, one or more pawns be added, a new feature is thus introduced which adds greatly to the variety. Our space will not allow us to introduce more examples, but the following table may be of use.

K. and Q. against K. win.

K. and R. against K. win.

K. and two Bs. against K. win.

K. and B. and Kt. against K. can win, but the mate is difficult.

K. and two Kts. against K. usually make a drawn game.

K. and two Rs. against K. and R. win. White forces Black to change R. for R., and the mate is then reduced to the easy mate of K. and R. against K.

K. and Q. against K. and R. usually win, but the game sometimes terminates in a stale.

K. and Q. against K. and two Kts. usually win.

K. and Q. against K. and two Bs. usually win.

K. and Q. against K. Kt. and B. usually win.

K. and Q. against K. R. and Kt. usually win.

K. and Q. against K. R. and B. usually win.

K., two Bs., and Kt. against K. and R. win.

K. and R. against K. and B. usually make a drawn game.

K. and R. against K. and Kt.; the Kt. can draw, but not easily.

K., R., and B. against K. and R., doubtful. In this, as some of the above cases, it depends upon position as to whether White can force the game.

LESSON XXVII.

ON DRAWN GAMES AND THE STALE-MATE.

IN selecting the games which illustrate our Easy Lessons in Chess, we have preferred to give such as are decided in favour of one of the players, rather than drawn games, which, however instructive to the advanced player, are not so interesting to the young student. A similar rule has been observed in respect of the Chess Problems: those in which one of the players is required to draw the game within a given number of moves being of less general interest, but of a far more refined and difficult nature than problems in which a check-mate is to be achieved.

A *drawn* game is one in which neither player can check-mate the other; and there are various methods in which a game may thus be drawn. For example, when the position is such that an alteration in it by either party would be dangerous or fatal, and therefore both players persist in making the same move. So also a game is drawn when one of the players has what is called a "perpetual check;" that is, when, not being able to give check-mate, he can nevertheless check the adverse king at every move, without his being able to escape therefrom. In the third place, a game is drawn when neither player has a mating power; thus K. and B. or K. and Kt. cannot alone mate the adverse K. So also, if one or both of the players have mating power, but not the means of using it; or the stronger party have mating power, and not know how to use it: in such cases the game may be declared drawn, subject, however, to the condition made in the twenty-second law*.

Lastly, a game may be drawn by what is called *stale-mate*; that is, one of the parties having to move has no piece or pawn to move, or which can be moved, and his K. is so situated, that not being in check he cannot move to any square without going into check. It is to this interesting point that we now wish to direct the young student's attention.

A correspondent has favoured us with the following anecdote:—

"I am amused at some of the Chess Problems appended to your Easy Lessons, and they have recalled to my mind one which I should like to lay before your contributors;

* See ante, p. 169.

but unluckily it is like Nebuchadnezzar's dream, which he had forgotten, and wanted his sages to tell him the dream as well as the interpretation. I was playing many years ago with a gentleman who was a little my superior, while another, of perhaps equal skill, was at whist at another table; (we were none of us *great* players, but pretty good as ordinary men.) I was, after a hard struggle, nearly beaten, and beyond all reasonable hopes of giving a check-mate; but from the very curious situation of the men, (I had *two or three pieces left*, and some pawns,) I was in the way to get a *stale-mate*; my adversary remarked it, and so did I and the lookers-on, and he played several moves with great caution to avoid it; but at last he did give stale-mate. A shout of exultation from the by-standers having called the attention of my other friend, he was told what caused it, and treated the whole matter with contempt, saying that it was a mere accident, a stale-mate never happening but through mere oversight; we all assured him that though it was *usually* so, this was a very remarkable case indeed; but as he was still incredulous, I told him he should *try*, and replaced the men. 'Now,' said I, 'the problem is, to give me check-mate, and avoid stale-mate, of which there is a danger; play.' He did so, and, forewarned as he was, he gave me the stale-mate the *third* move; then there *was* a shout! I have often regretted since, that I did not immediately take a note of the positions; I have tried to do so since, but have not succeeded. Can any of your contributors? All that is required is to place the men so as to make it difficult to avoid stale-mate."

The very curious point referred to in the above communication sometimes occurs at chess. Indeed, it may be desirable to court a stale-mate, and this is done by the skilful player when the condition of his game is such that, not being able to win it he seeks to draw it, either by a perpetual check, or by playing for a stale-mate. We know one player who is so very skilful in getting his adversary to give stale-mate, that he often prefers to determine the game in this manner to winning it, and some of his positions are highly ingenious. At one time, when the party who received the stale-mate won the game, this course might have been desirable, but now that a stale-mate always makes a drawn game, such a system of play cannot be defended except for the sake of its ingenuity.

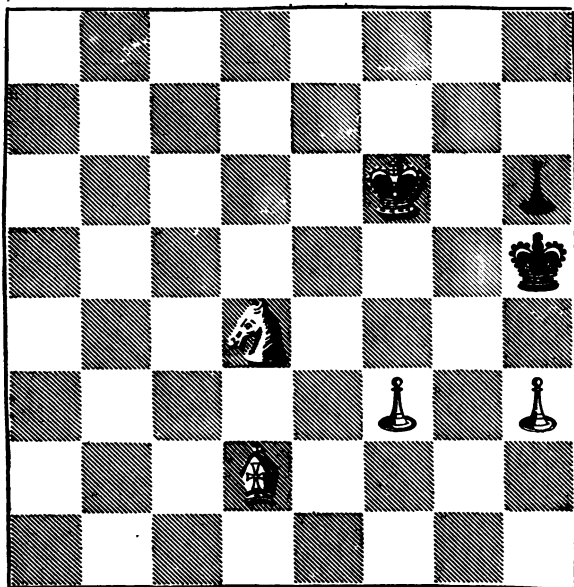
In the annexed examples will be shown: 1. That in some positions it is difficult to avoid giving stale-mate; 2. That in some positions the first player can compel his

adversary to stale-mate him; and 3. That in some positions the second player must either give stale-mate, or lose the game.

In the following position White is to check-mate his adversary in three moves. There appears at first view to be some difficulty in avoiding stale-mate, for if White play either of the obvious moves of B. to K. square, or Kt. to K. B. fifth square, Black is stale-mated. This position is not strictly illustrative of the stale-mate, but we give the problem, in order to show how easily a game, which appears to be decidedly won, may be drawn by an incautious move. Moreover, the problem is one of great ingenuity.

PROBLEM I. *White moving first, is to give check-mate in three moves.*

BLACK.



WHITE.

In the next position White appears inevitably to have lost the game. He may, however, draw it.

CHESS.

PROBLEM II. *White having to move, forces Black to stale-mate him.*

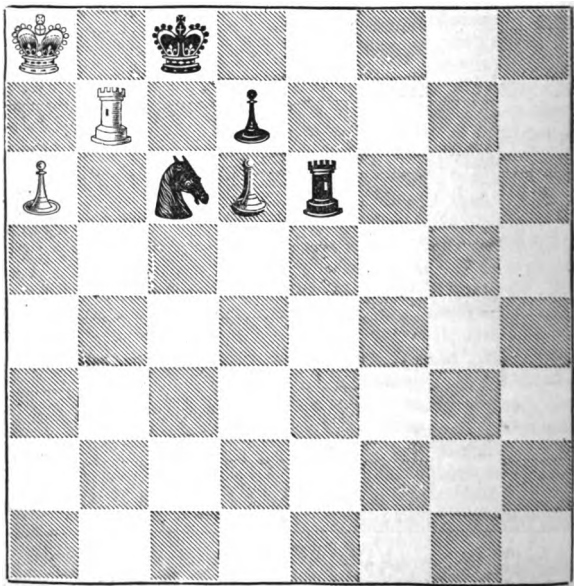
WHITE. K. at K. B.
Q. at Q. Kt. second.
P. at K. B. second.

BLACK. K. at Q. R. second.
R. at K. Kt. fourth.
R. at K. Kt. fifth.
B. at Q. R. fourth.
P. at K. B. sixth.

In the next problem White gives Black the alternative of drawing the game by a stale-mate, or of losing it. As chess problems are for the most part illustrations of actual play, a player would, in every case, prefer drawing a game, which he had lost all hopes of winning, to losing it.

PROBLEM III. *White moving first, forces Black to lose the game, or to give stale-mate in two moves.*

BLACK.

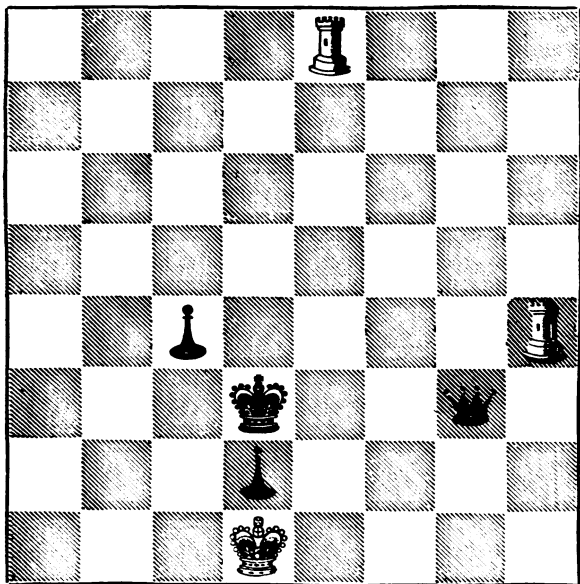


WHITE.

In the next position White sacrifices two Rooks in order to force a stale-mate. If Black refuse to capture one or both of the Rooks, White wins the game, but not easily.

PROBLEM IV. *White moving first, forces Black to stale-mate him in three moves.*

BLACK.



WHITE.

PROBLEM V. *White may draw the game, whether he move first or not.*

WHITE. K. at Q. R.
B. at Q. Kt. second.

BLACK. K. at K. fifth.
B. at Q. fourth.
P. at Q. B. third.
P. at Q. Kt. sixth.
P. at Q. R. seventh.

In this position White must carefully abstain from playing his K., and he must likewise observe to keep his B.

T 2

on the great diagonal. If Black should capture the White B. with his Q. B. P. he will still be unable to win the game.

For example:—

WHITE.

1. B. to K. B. sixth.
2. B. to K. Kt. seventh.
3. B. to K. R. eighth.
4. B. to Q. Kt. second.
5. B. takes Q. B. P.

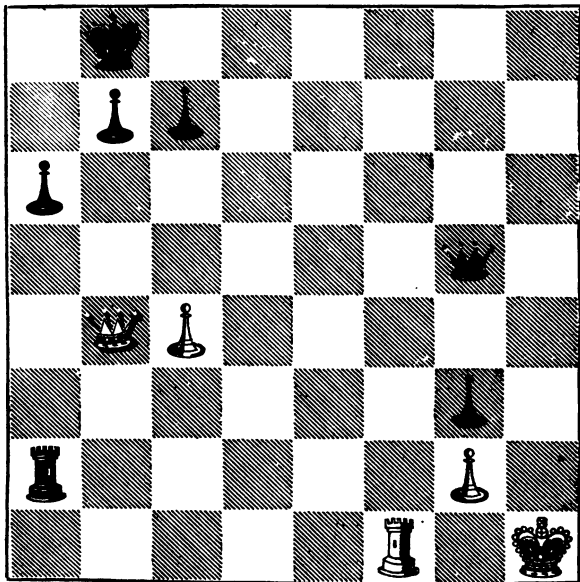
BLACK.

1. Q. B. P. one.
2. K. B. P. one.
3. K. to Q. sixth.
4. Q. B. P. one.

If the Black K. now captures the B. the White K. will be stale-mated, and if Black do not take the B., White by keeping the B. on the great diagonal, obviously draws the game.

PROBLEM VI. The following remarkable position is given by Sarratt, with the remark, that "though the White appears to have lost the game irretrievably, he may, by a skilful manœuvre, draw it."

BLACK.



WHITE.

The solution is as follows :—

WHITE.

1. R. to K. B. eighth, chkg.
2. R. to Q. R. eighth, chkg.
3. Q. to K. B. eighth, chkg.
4. Q. to Q. B. fifth, chkg.
5. Is STALEMATED.

BLACK.

1. K. to Q. R. second.
2. K. takes R.
3. K. to Q. R. second.
4. Q. takes Q.

If, at the fourth move, Black move his K. to Q. R., you again check at the K. B. eighth square, and if he persist in moving his K., you draw by a perpetual check. You cannot, of course, capture his Q. on account of the mate with his R. If he cover check with Pawn you capture his Q. B. P., and draw by a perpetual check.

ANOTHER SOLUTION.

In the following solution the moves of Black are so far forced, that he loses the game unless he consent to give stale-mate.

1. R. to K. B. eighth, chkg.
2. Q. to Q. B. fifth, chkg.
3. R. to Q. R. eighth, chkg.
4. R. takes P., chkg.
5. Is STALEMATED.

1. K. to Q. R. second.
2. Q. takes Q.
3. K. to Q. Kt. third.
4. K. or P. takes R.

If, at the third move, Black capture the R., the object of White is accomplished in a fewer number of moves than by the other methods.

It sometimes happens that in queening a pawn, stale-mate is given in consequence of the pawn being promoted to the rank of Q. instead of that of B., R., or Kt. It will be seen from the following positions that it is possible to have too much mating power; for the Q., combining the moves of the B., and R., leaves no move to the adverse K., and consequently he is stale-mated.

PROBLEM VII. *White to mate in two moves.*

- WHITE. K. at Q. R.
R. at Q. B. sixth.
B. at Q. fifth.
P. at K. B. seventh.

- BLACK. K. at K. R. second.

White moving first advances P. to K. B. eighth; now if he claim a Q. Black is stale-mated; but if he take a B. he can checkmate next move.

PROBLEM VIII. *White to mate in two moves.*

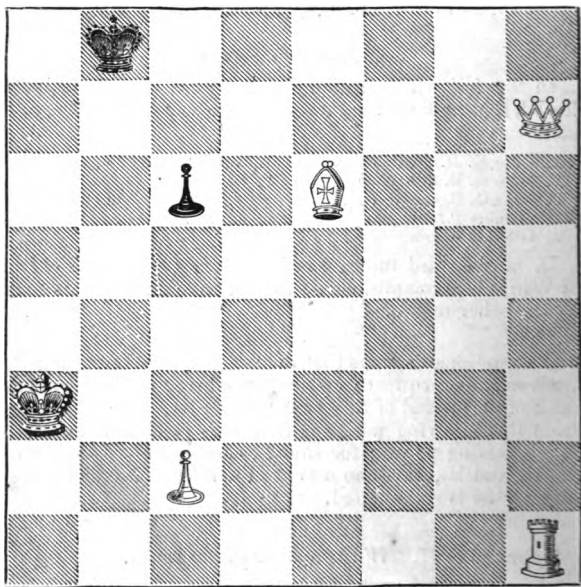
WHITE. K. at Q. B. sixth.
P. at Q. B. seventh.

BLACK. K. at Q. R. second.

If White take a Q. for the P. he gives stale-mate; but he take a R. he checkmates next move.

PROBLEM IX. *White moves first, and forces Black to stale-mate him in nine moves.*

BLACK.



WHITE.

PART III.

CURIOUS CHESS PROBLEMS;

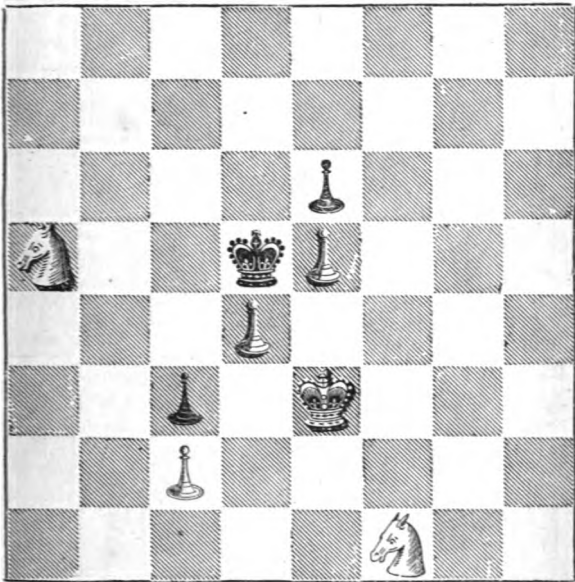
OR,

ENDS OF GAMES

WON OR DRAWN BY BRILLIANT AND SCIENTIFIC
MOVES.

Although ends of games be not necessary to a knowledge of the game, yet on account of the ingenuity displayed in them, they cause much delight and are sought after by many amateurs. If the exact situation do not actually occur in a game, many similar ones do, and it has happened, that players of indifferent skill have acquired great celebrity from their knowledge of some position in which they have won, and have made better players ashamed; besides, who will deny that the mind is awakened and excited to victory by ingenious positions? I have therefore thought it proper to give several, nor should it be thought strange that some are merely curious and can never occur in a game; of these I might have given many more, but I have refrained from it.

Ends of games should be short and ingenious: by short, I mean, in few moves, with few pieces and Pawns: Damiano holds certainly the first place in this respect. Those positions which have many pieces and Pawns, and require many moves, although very ingenious and deserving of praise, yet do not much please, because the mind of man is naturally satisfied with those things which are easy to learn and to remember; the ingenious situations of the same author, which are difficult to remember, on account of the length and intricacy of the moves, are little esteemed from their obscurity and difficulty.—CARRERA.

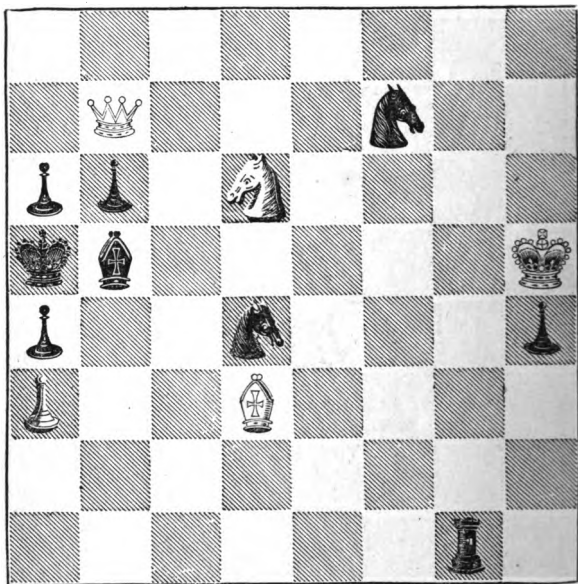
FIRST POSITION.**BY M. AUGUSTE D'ORVILLE, OF ANTWERP*.****BLACK.****WHITE.****White to move first, and to checkmate in two moves.**

* From his collection entitled "*Problèmes d'Échecs, composés et dédiés aux amateurs de ce jeu.*" Nuremberg, 1842.

SECOND POSITION*.

BY M. CALVI, OF PARIS.

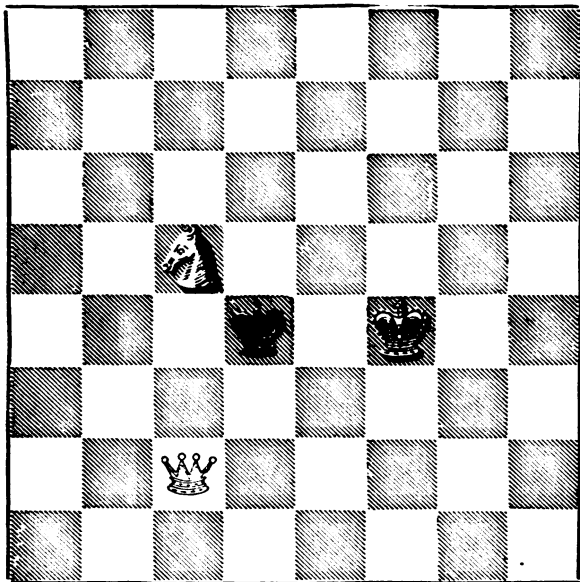
BLACK.



WHITE.

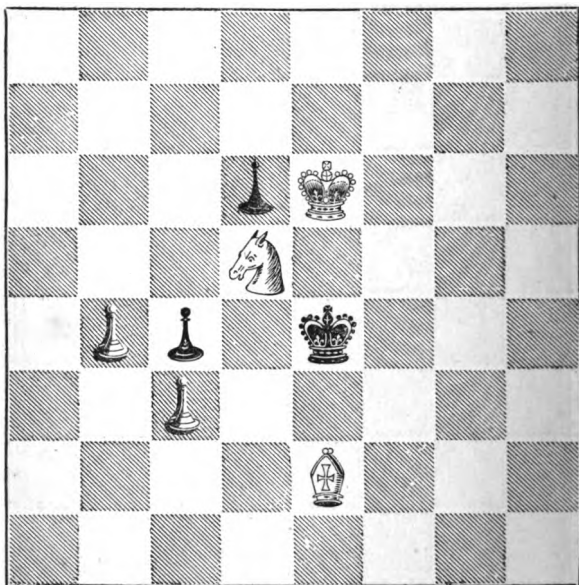
White moving first, is to checkmate in two moves.

* From *Le Palamède*.

THIRD POSITION*.**BY M. PAUL LOQUIN, OF ORLEANS.****BLACK.****WHITE.**

White moving first, is to mate in two moves.

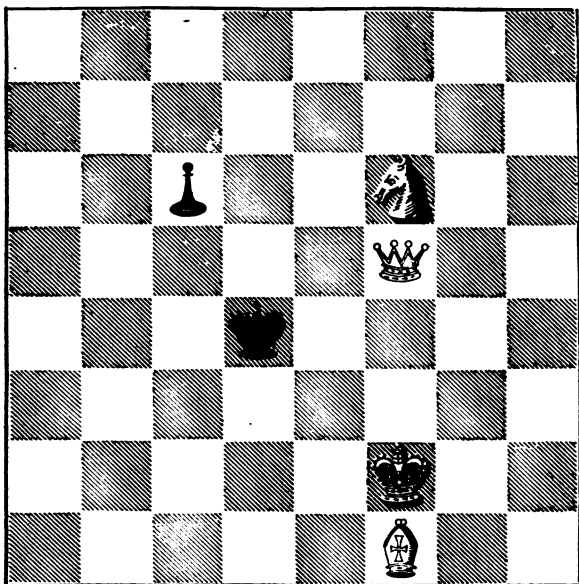
*** From *Le Palamède*.**

FOURTH POSITION.**BY M. D'ORVILLE.****BLACK.****WHITE.****White moving first, is to mate in two moves.**

FIFTH POSITION*.

BY HERR BREDE, OF ALTONA.

BLACK.



WHITE.

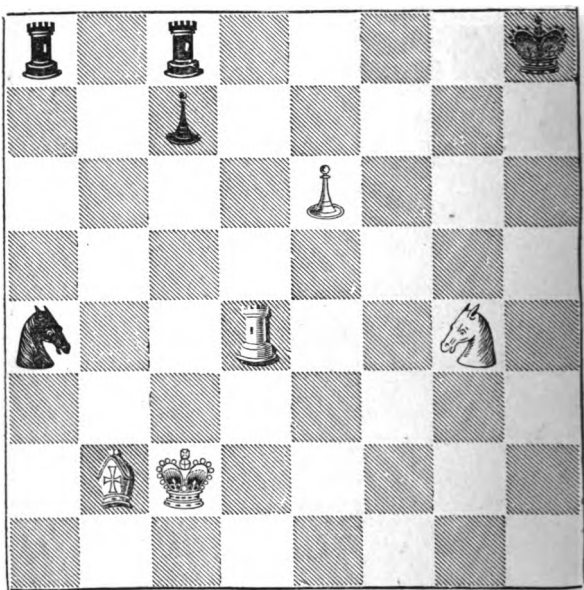
White to move first, and checkmate in two moves.

* From the *Almanach für Freunde vom Schachspiel*. Altona, 1844.

SIXTH POSITION.

BY M. CALVI.

BLACK.



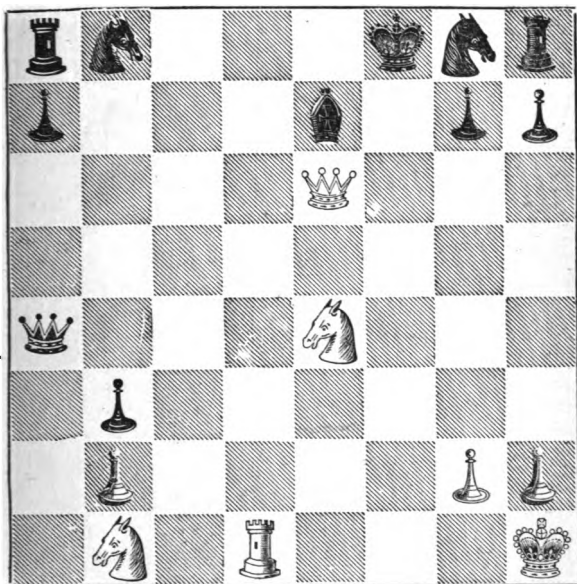
WHITE.

White to move first, and to checkmate in three moves.

SEVENTH POSITION*.

BY M. DE LA BOURDONNAIS.

BLACK.



WHITE.

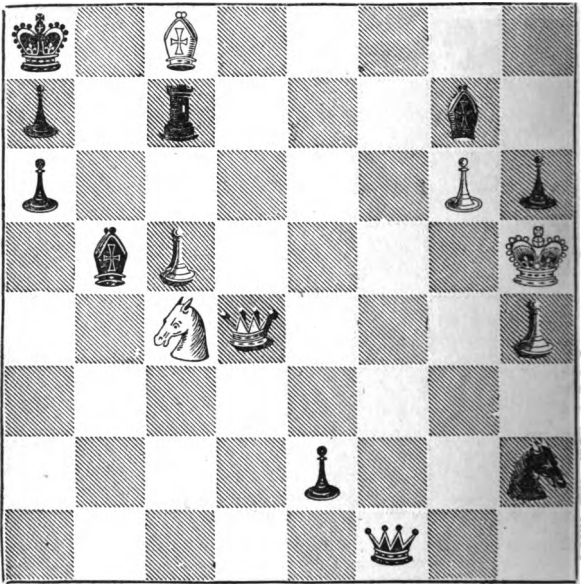
White to move first, and checkmate in three moves.

* This position occurred in play.

EIGHTH POSITION.

BY HERR BREDE.

BLACK.



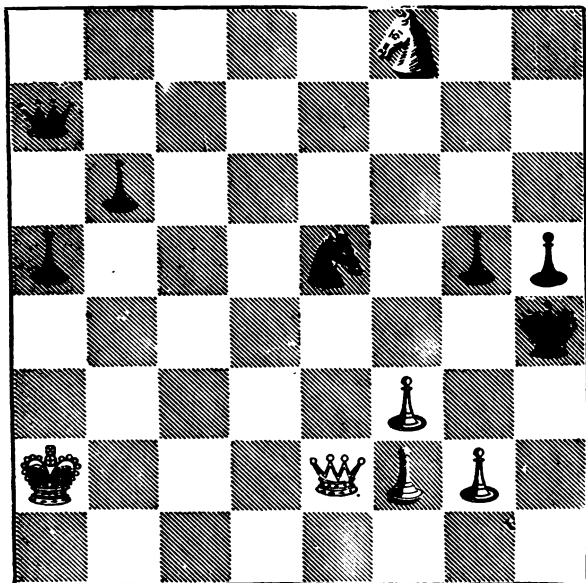
WHITE.

White to move first, and checkmate in three moves.

NINTH POSITION.

BY M. CALVI.

BLACK.



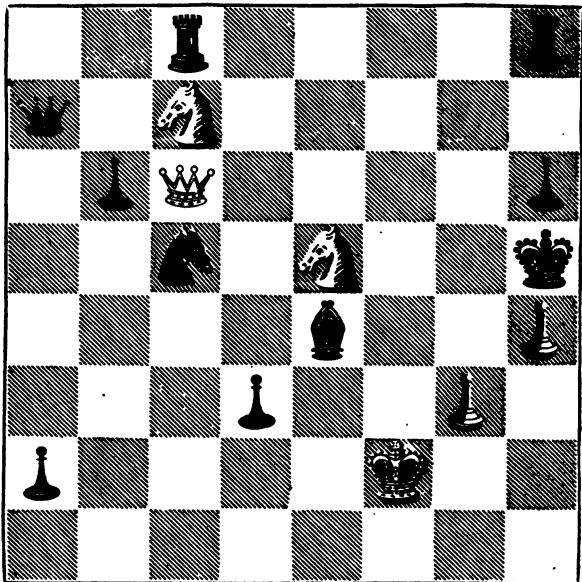
WHITE.

White to move first, and to checkmate in three moves.

TENTH POSITION.

BY HERR BREDE.

BLACK.



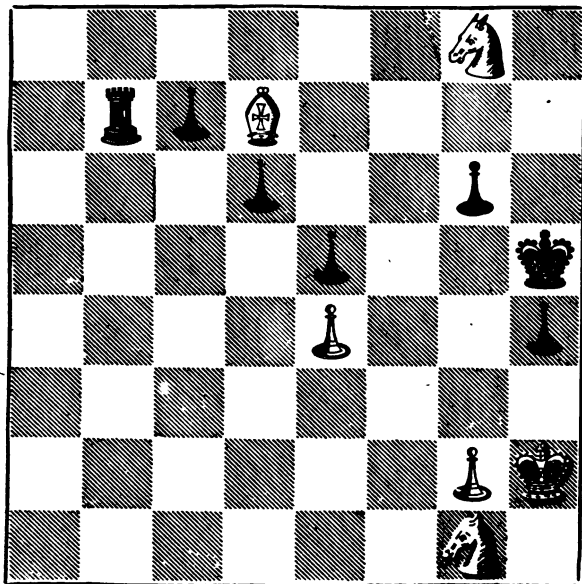
WHITE.

White to move first, and checkmate in three moves.

ELEVENTH POSITION.

BY M. CALVI.

BLACK.



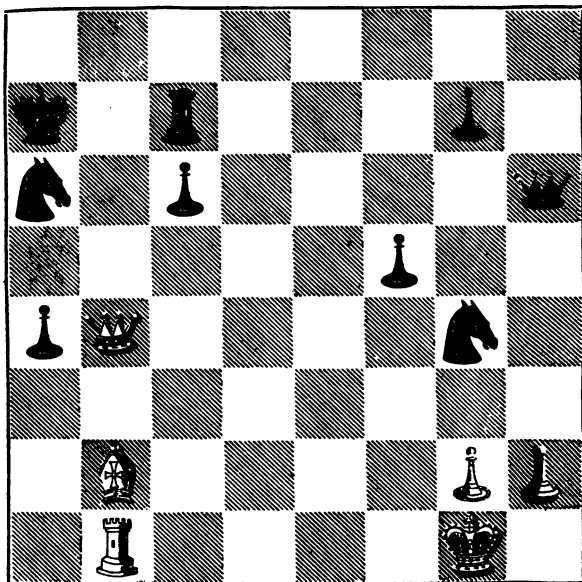
WHITE.

White to move first, and to checkmate in three moves.

TWELFTH POSITION.

BY HERR BREDE.

BLACK.



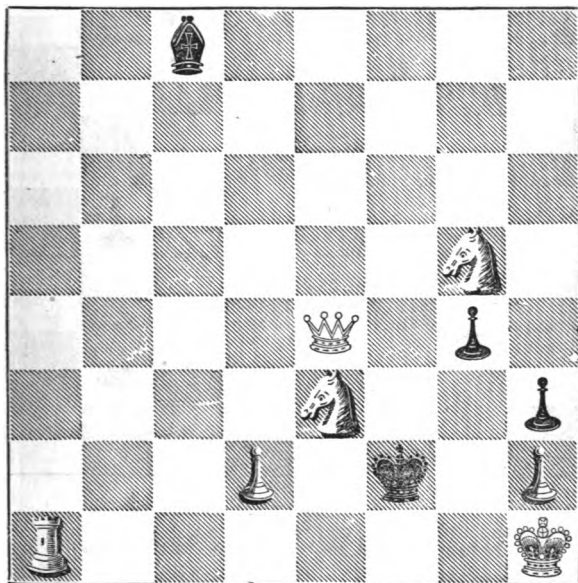
WHITE.

White to move first, and to checkmate in three moves.

THIRTEENTH POSITION.

Chess problems illustrate the power which a good player has over an inferior antagonist, in forcing him to make moves which lead to a checkmate. There is, however, a curious class of problems in which the first player exerts this power to compel the second player to checkmate him within a prescribed number of moves. The following is an example of this species of suicidal checkmate.

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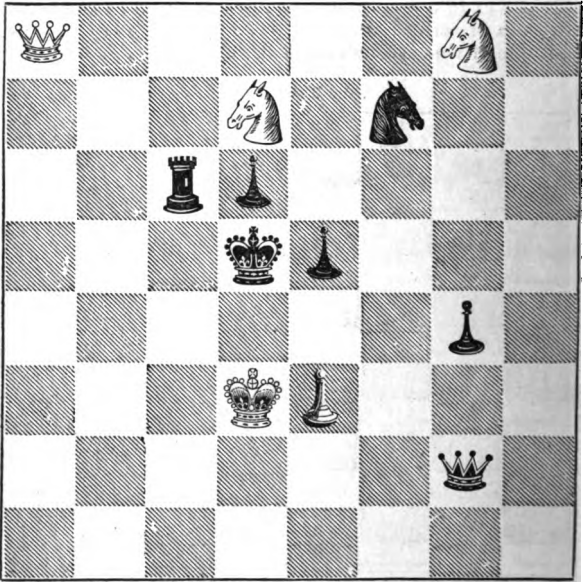
WHITE.

White to move first, and to compel Black to checkmate him with the Bishop in three moves.

FOURTEENTH POSITION.

BY HERR BREDE.

BLACK.



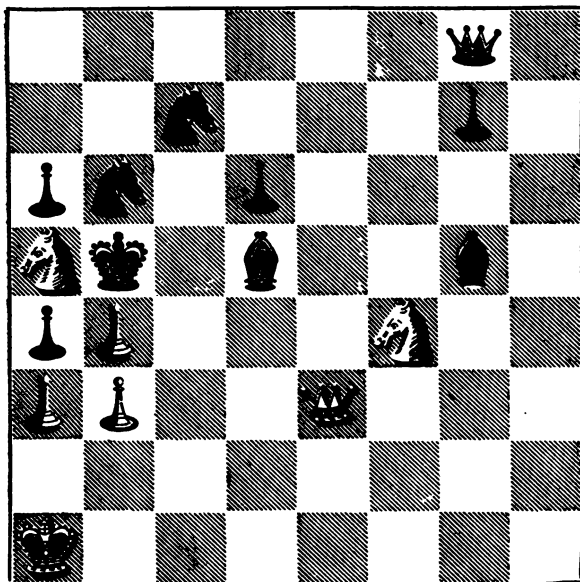
WHITE.

White to move first, and checkmate in three moves.

FIFTEENTH POSITION.

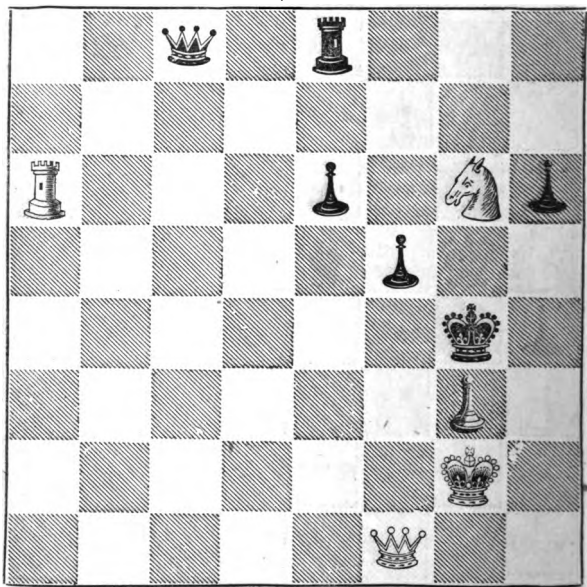
BY HERR BREDE.

BLACK.



WHITE.

White to move first, and checkmate in three moves.

SIXTEENTH POSITION.**BY ERCOLE DEL RIO.****BLACK.****WHITE.****White to move first, and checkmate in four moves.**

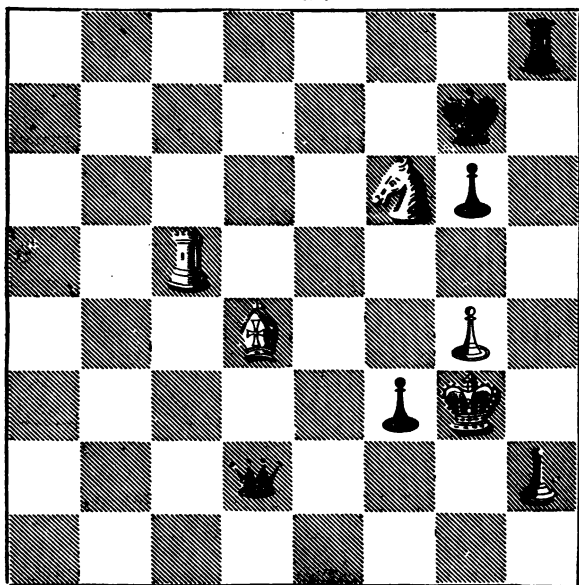
SEVENTEENTH POSITION.

BY LOLLI.

The following is a singular situation, and well illustrates the value of "the move" at Chess; for if White has the move he can checkmate in four moves; and if Black has the move he also can give checkmate in four moves. It is also a curious feature in this problem that both the Kings are checkmated on the same square.

We would advise the young student to regard this position as two separate problems, in the first of which White moves first, and gives mate in four moves; and having discovered this, he is again to set up the pieces as in the diagram, and proceed to the solution of the second problem, in which Black moving first, gives mate in four moves.

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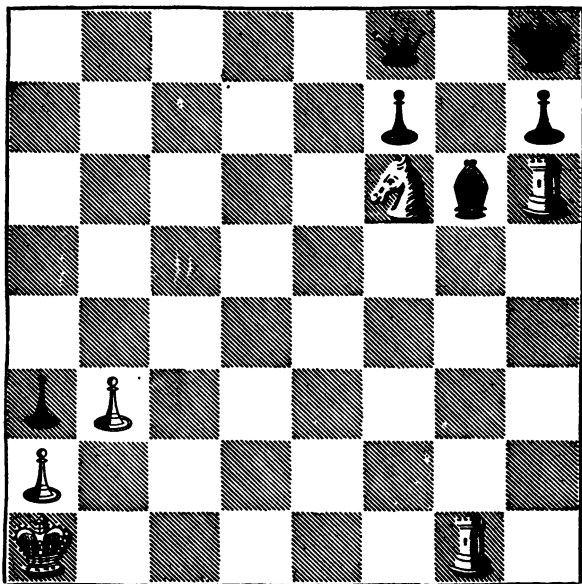


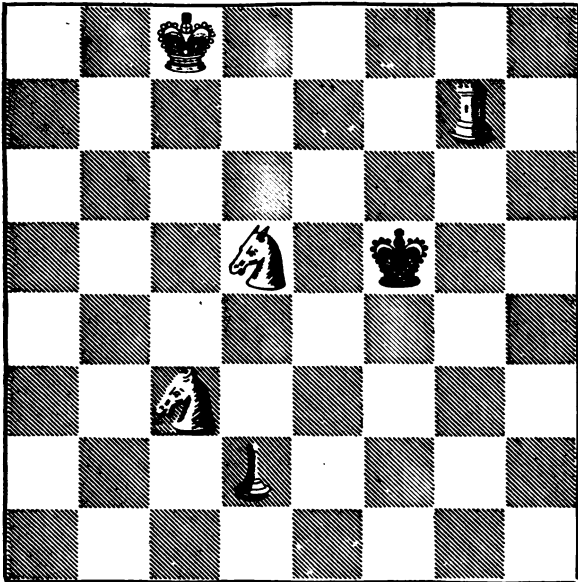
WHITE.

- i. White moving first is to give checkmate in four moves.
- ii. Black moving first is to give checkmate in four moves.

EIGHTEENTH POSITION*.

BY THE REV. H. BOLTON.

BLACK.**WHITE.****White to move first and win in four moves.*** From Mr. LEWIS's *New Treatise on the Game of Chess*. 1844.

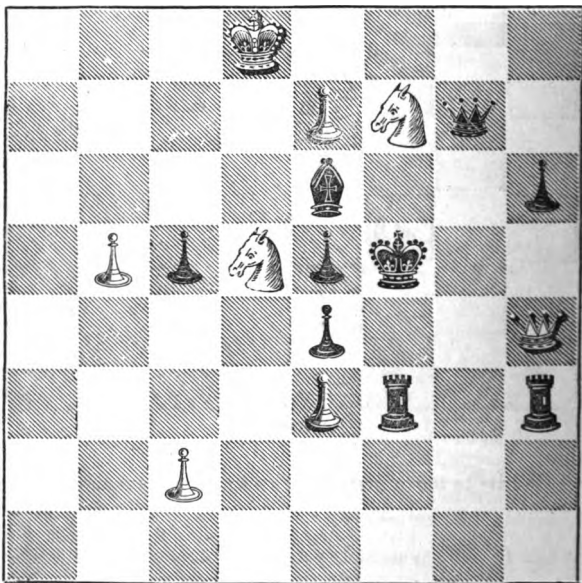
NINETEENTH POSITION.**BY HERR HORWITZ, OF HAMBURG.****BLACK.****WHITE.****White to move first, and checkmate in four moves.**

TWENTIETH POSITION.

BY M. CALVI.

The following problem was first introduced to the Chess Club of Paris as one of more than ordinary difficulty. M. Alexandre, author of the *Encyclopædia of Chess*, was the first to discover the solution, but this was not until the morning after the meeting of the club. That gentleman first introduced the problem into chess society in England, where it excited considerable interest and amusement in consequence of the many fruitless attempts made even by good players to solve it. It was first published in this country by Mr. Huttman.

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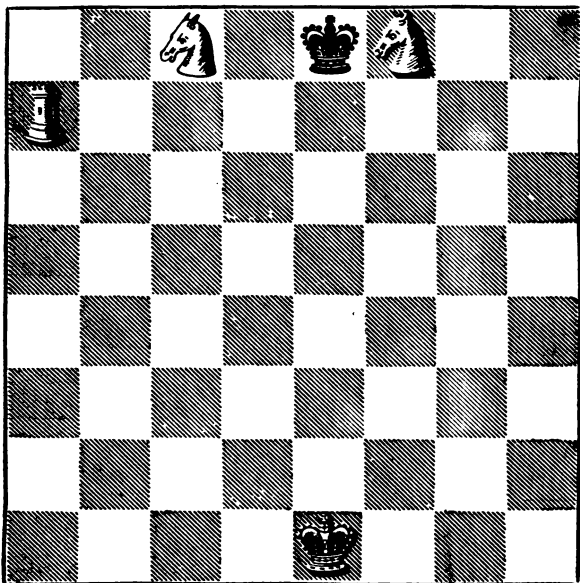
WHITE.

White moving first is to give checkmate in four moves.

TWENTY-FIRST POSITION.

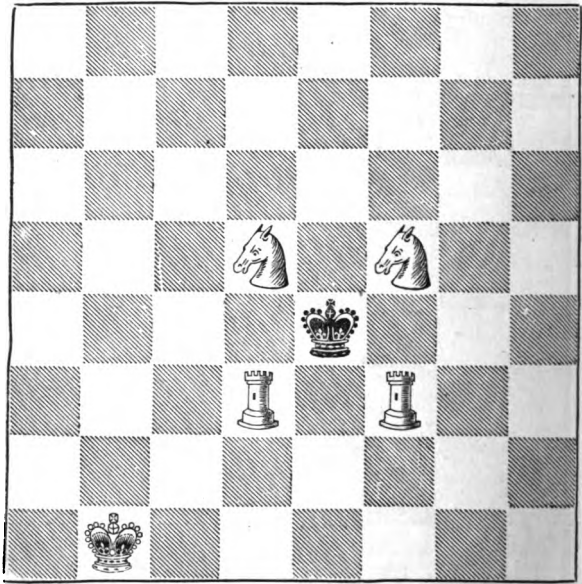
The following ingenious problem is a variation, in a simpler form, of a problem by Damiano, in which White is required to checkmate his adversary in six moves, without being allowed to move the Rook more than once. In the following position no such condition is to be observed.

BLACK.



WHITE.

White to move first, and to give checkmate in four moves.

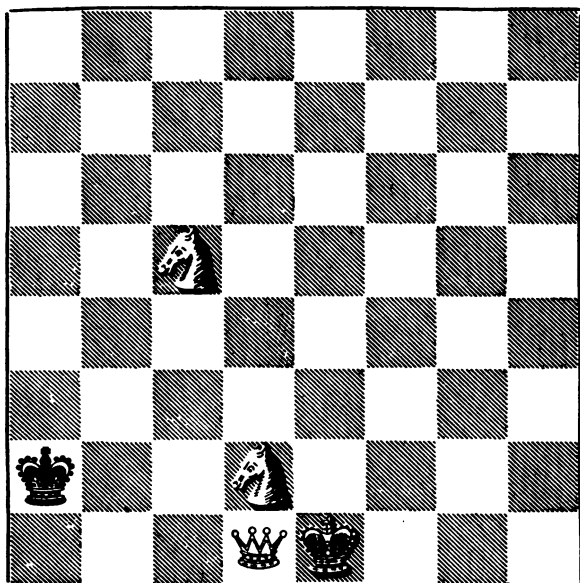
TWENTY-SE^COND POSITION.**BY DAMIANO.****BLACK.****WHITE.**

White moving first, is to checkmate in four moves, without being allowed to move his King.

TWENTY-THIRD POSITION.

The following problem by W. Bone, Esq., a gentleman distinguished for his skill in this department of Chess, is from a small volume of Chess Problems, invented or collected by R. A. Brown, Esq., of Leeds. The selection consists of one hundred positions, most of which are now published for the first time. The work also contains a selection of games in which the author was concerned.

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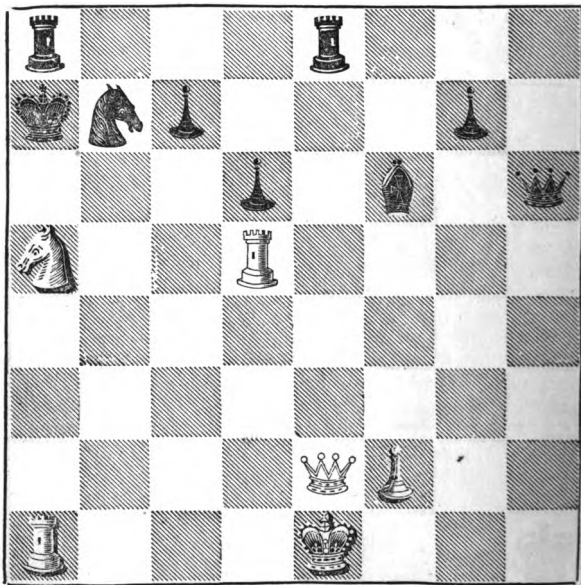
WHITE.

White having to move is to give checkmate with the Queen in four moves, without once moving her.

TWENTY-FOURTH POSITION.

BY HERR JULIUS MENDHEIM, OF BERLIN.

BLACK.



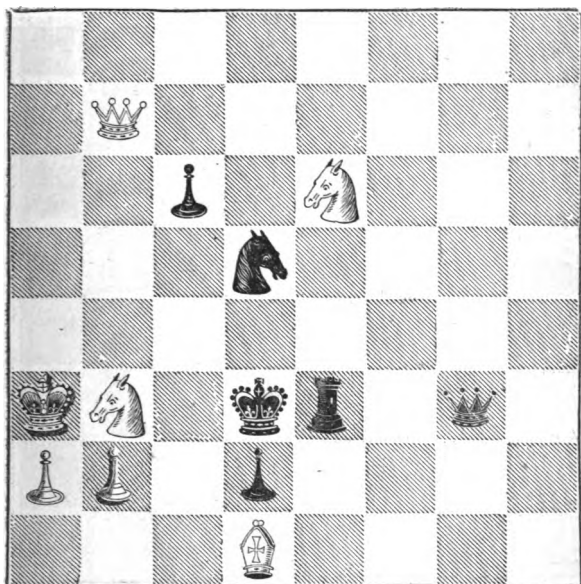
WHITE.

White to move first, and to checkmate in four moves.

TWENTY-FIFTH POSITION.

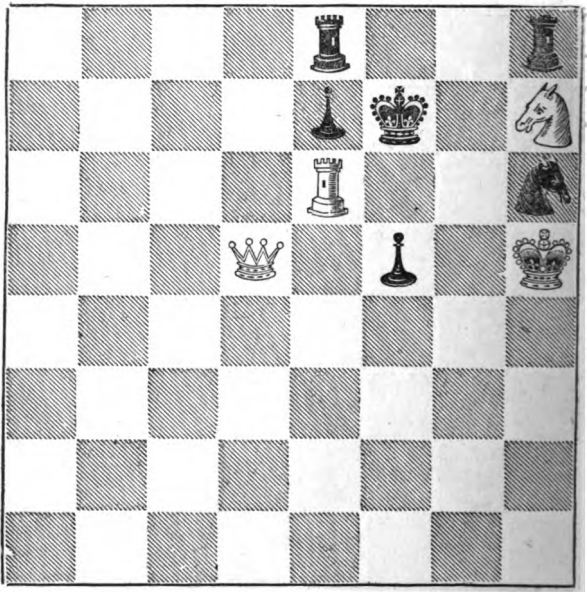
DOUBLE CHECK.

BLACK.



WHITE.

White moving first is to checkmate in four moves, giving check every move, and compelling his adversary to do the same.

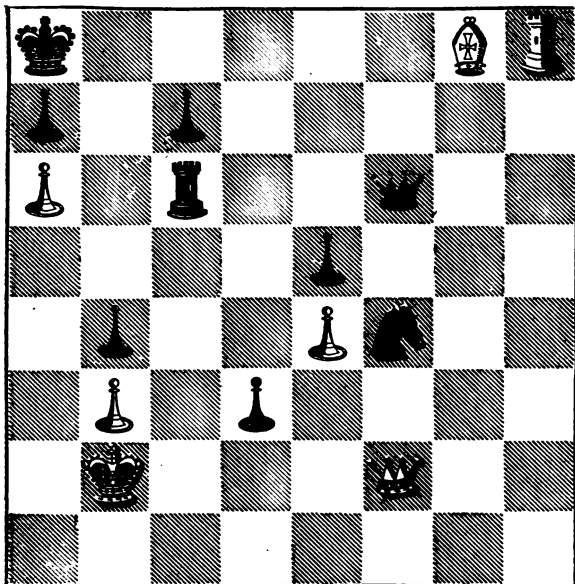
TWENTY-SIXTH POSITION;**BY HERR BREDE.****BLACK.****WHITE.**

White to move first, and to compel Black to checkmate him in four moves.

TWENTY-SEVENTH POSITION.

BY HERR BREDE.

BLACK.



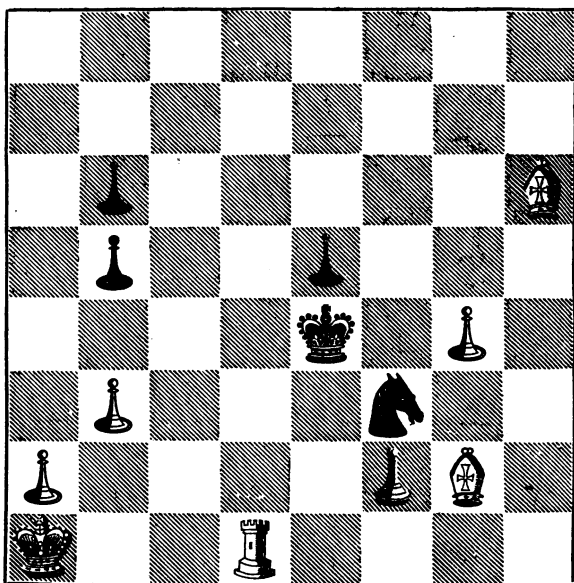
WHITE.

White to move first, and checkmate in four moves.

TWENTY-EIGHTH POSITION.

The following problem is the invention of SHAGIRD, the celebrated Hindoo Chess-player. In a letter to the Editor of the *Chess Player's Chronicle*, (inserted in the number for February, 1845,) he says that "it has hitherto baffled the sagacity of every player in India to whom it has been shown;" and the Editor also remarks; "We consider this problem to be the finest, because the most difficult, of any four-move problem extant. It has foiled several of the best English players, to whom we have submitted it."

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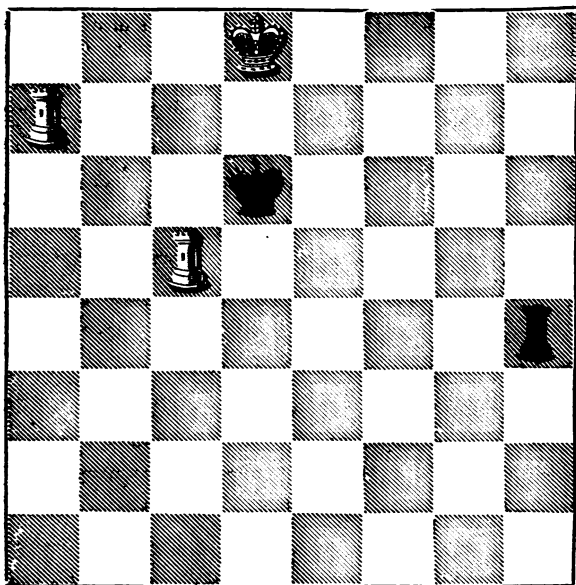


WHITE.

White to move, and mate in four moves.

TWENTY-NINTH POSITION*.

BLACK.



WHITE.

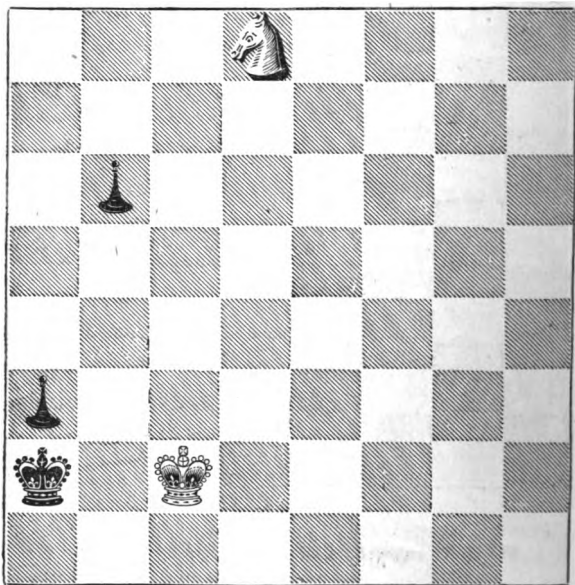
White to move, and win.

* From Mr. WALKER'S *New Treatise on Chess*. 1841.

THIRTIETH POSITION.

The following remarkable position was, we believe, first given by Salvio; but a similar one occurs in the works of Greco and Stamma. It is a good illustration of the value of *position* at Chess, for in most situations the King and Knight are not able of themselves to give mate; but in this case advantage is taken of the adversary's pawns. The good player frequently enlists his adversary's men into his own regiment.

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WHITE.

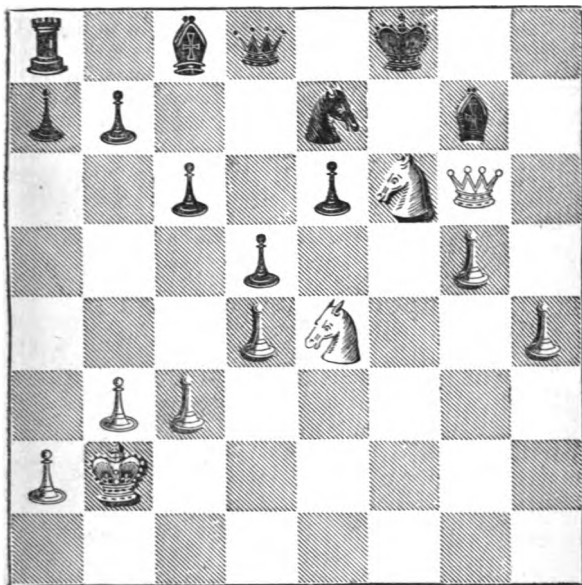
White moving first, is to mate in four moves.

Black moving first, White is to mate in five moves.

THIRTY-FIRST POSITION.

BY W. BONE, ESQ.

BLACK.



WHITE.

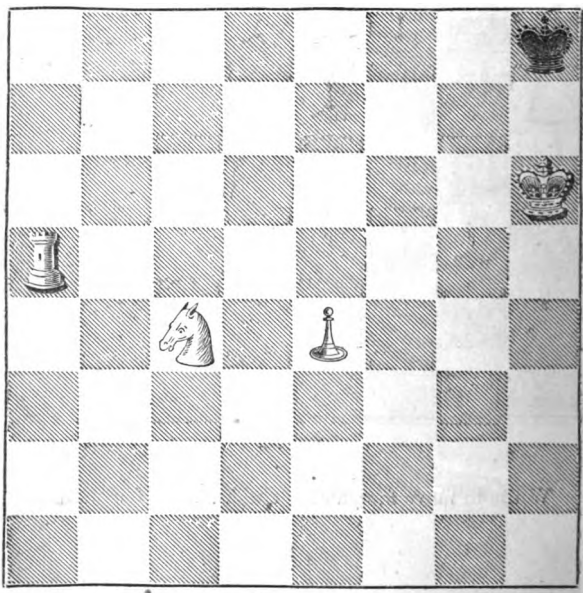
White to move first, and to checkmate in four moves.

THIRTY-SECOND POSITION.

THE CAPPED PAWN.

Among the curious conditions to which a skilful chess-player has sometimes submitted when opposed to a player of inferior strength, is the following:—at the beginning of the game a little paper cap or a ring is put over a certain pawn, and the first player undertakes to preserve this pawn throughout the game, and finally to give checkmate with it. As this pawn is not allowed to queen, the player is cautious how he advances it towards the adversary's royal line. If it is captured, the first player of course loses the game. The following is the termination of such a game, in which White moving first is to give checkmate with the pawn in four moves.

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WHITE.

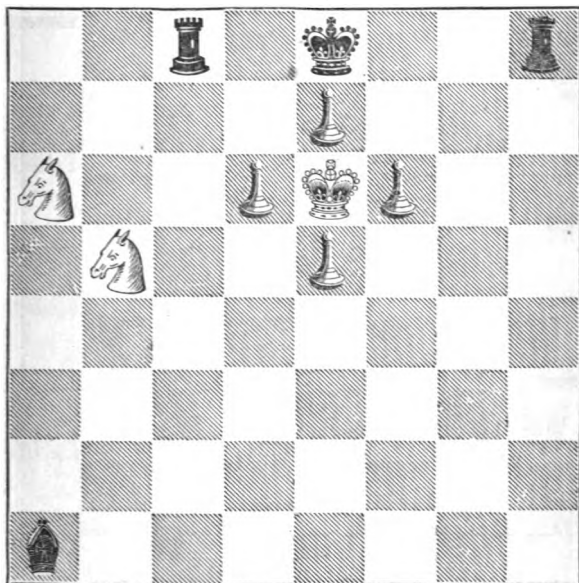
White to move first, and to checkmate with the Pawn in four moves.

THIRTY-THIRD POSITION.

The following remarkable example of the *PION COIFFÉ*, or *Capped Pawn*, is by MICHELE DI MAURO of Calabria, who is celebrated by Salvio as an excellent player, "worthy of all praise." He flourished about the end of the sixteenth century.

It may be of use to the young student to be reminded that, in all such cases as the present, where the mate is required to be given by a particular piece or pawn, the last move being known, the number of moves required to be discovered is, in effect, reduced by one; for example, the present problem requires for its solution five moves, but as the last move is known, the student has to discover only four moves, whereby he brings the pieces into such a position that he is enabled, at the fifth move, to give checkmate with the Pawn.

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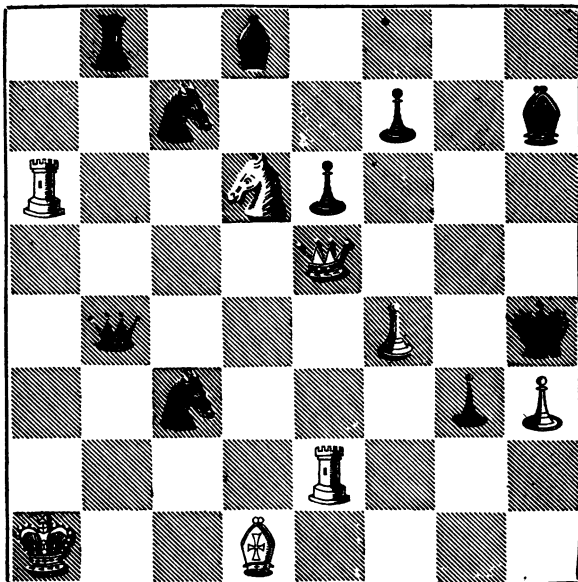
WHITE.

White to move first, and to give checkmate with the Pawn which now occupies the King's fifth square, in five moves.

THIRTY-EIGHTH POSITION.

BY M. D'ORVILLE.

BLACK.



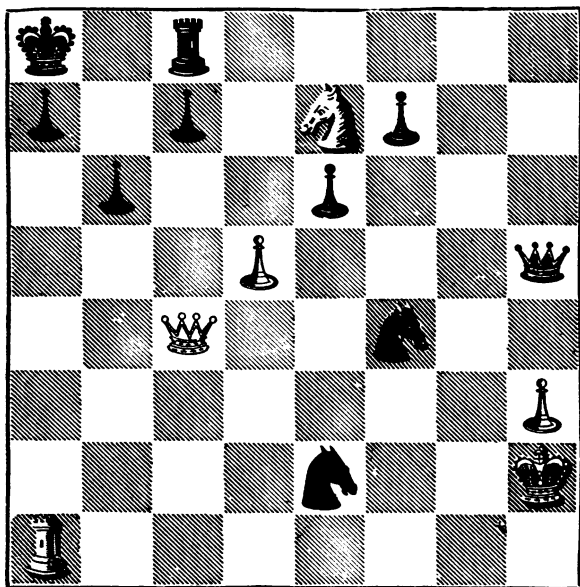
WHITE.

White to move first, and to checkmate in five moves.

THIRTY-FIFTH POSITION.

BY HERR ANDERSEN.

BLACK.



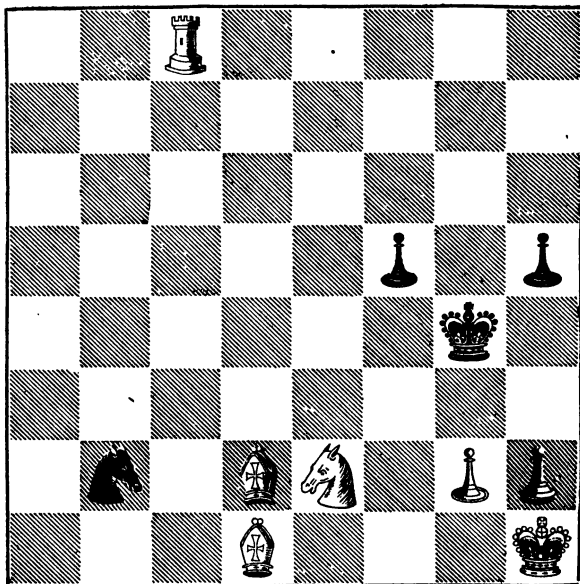
WHITE.

White to move first, and to checkmate in five moves.

FORTIETH POSITION.

SELBSTMAT.

BLACK.



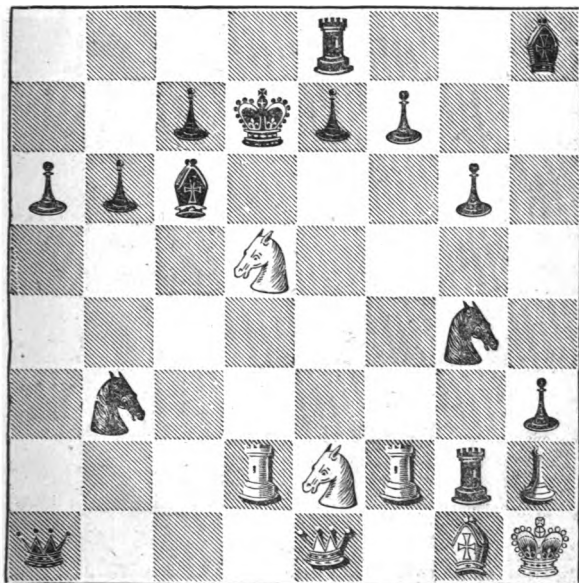
WHITE.

White is to move first, and to compel Black to give checkmate in five moves.

FORTY-FIRST POSITION.

BY MENDHEIM.

BLACK.



WHITE.

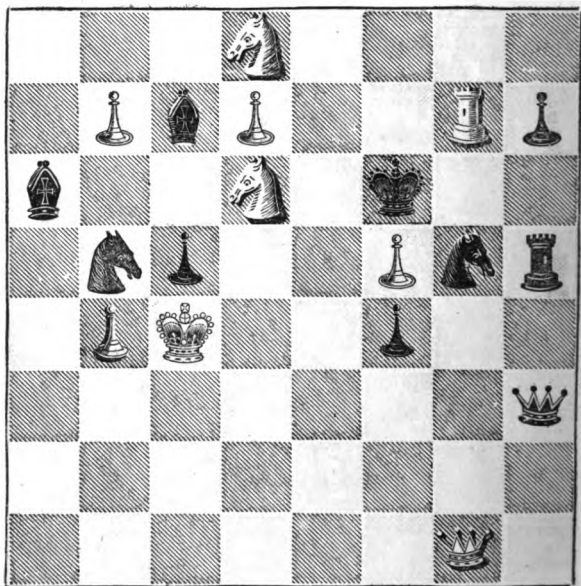
White moving first, is to check with two pieces every move, and to checkmate in five moves.

FORTY-SECOND POSITION.

THE SERPENT.

BY HERR BREDE.

BLACK.



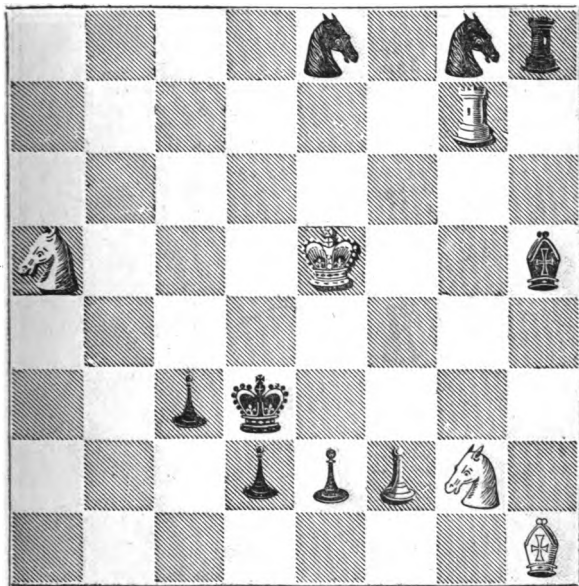
WHITE.

White to move first, and checkmate in six moves.

FORTY-THIRD POSITION.

BY HERR ANDERSEN*.

BLACK.



WHITE.

White to move first, and checkmate in six moves.

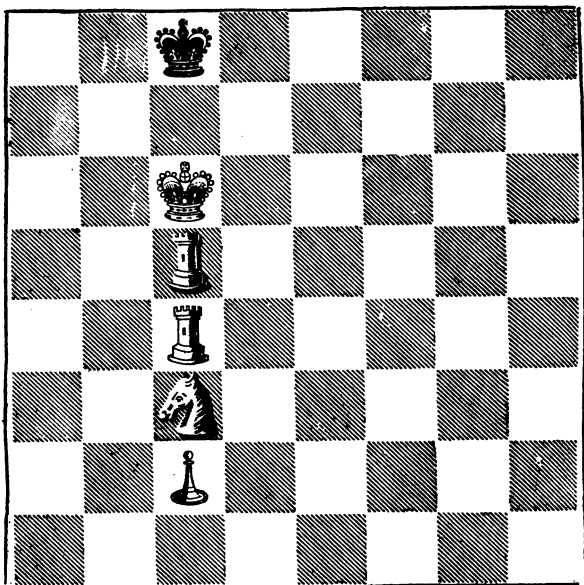
*** From the *Aufgaben für Schachspieler*.**

FORTY-FOURTH POSITION.

BY DAMIANO.

PION COIFFÉ.

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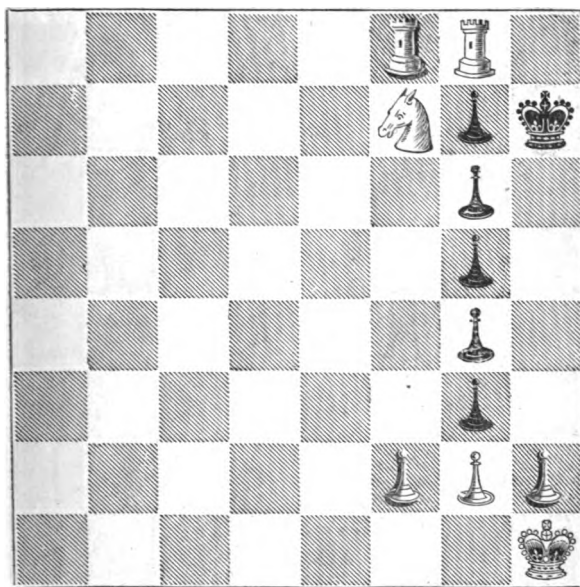


WHITE.

White to move first, and to give checkmate with the Pawn in six moves.

FORTY-FIFTH POSITION*.

BLACK.



WHITE.

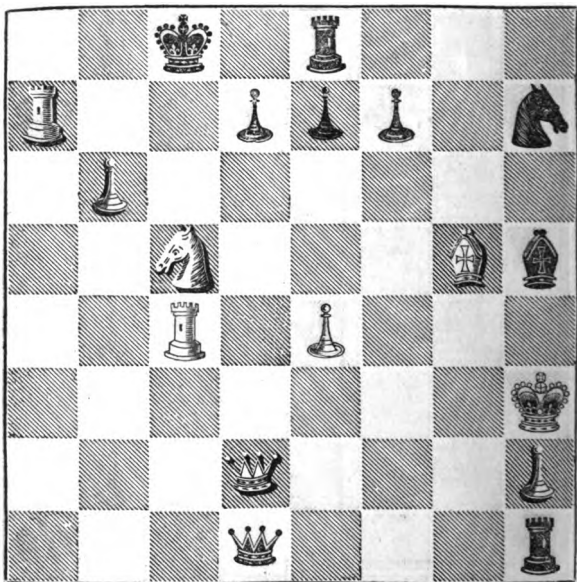
White to move first, and to checkmate with either the K. B. P. or K. R. P. in six moves.

* Contributed by Mr. Lewis to *The Chess Player's Chronicle*.

FORTY-SIXTH POSITION.

BY MENDHEIM.

BLACK.

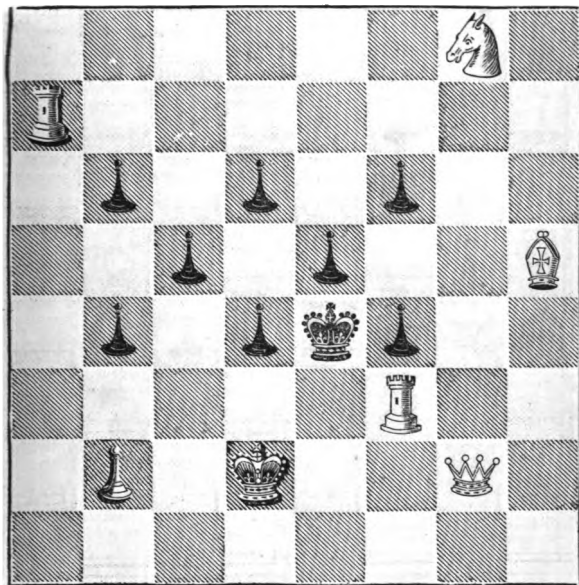


WHITE.

White moving first is to checkmate in seven moves, without being allowed to move any piece or pawn, except the Knight.

**FORTY-SEVENTH POSITION,
THE PERSECUTED KING.
BY HERR BREDE.**

BLACK.



WHITE.

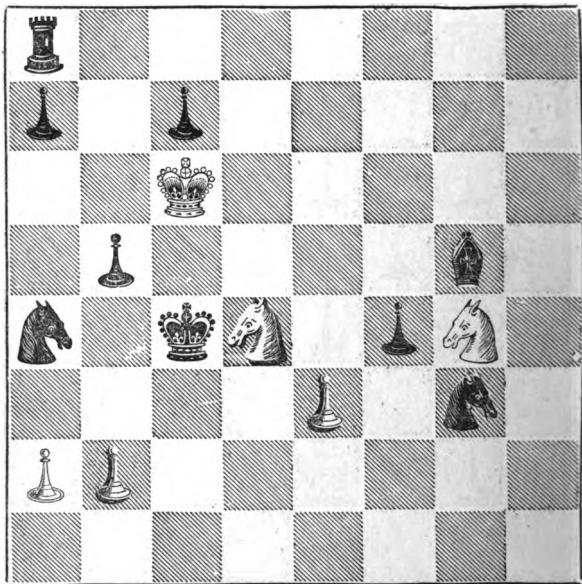
White to move first; to compel the Black King to pass between all the Black Pawns, and to checkmate him in eight moves. The Black Pawns are not allowed to move.

FORTY-EIGHTH POSITION.

THE SENTINEL.

BY HERR BREDE.

BLACK.



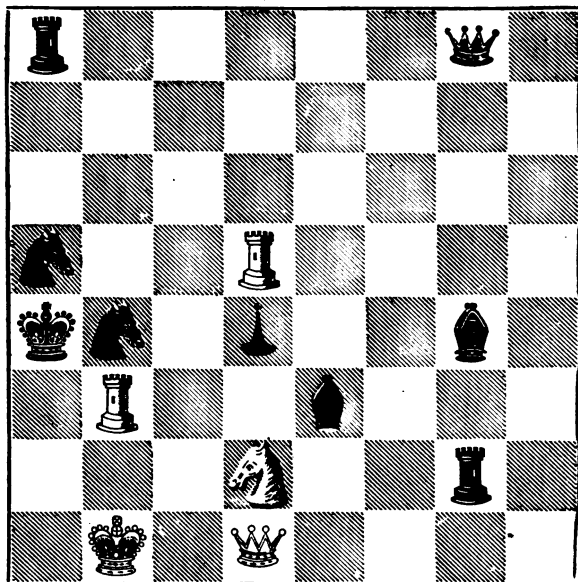
WHITE.

White to move first, and checkmate in thirteen moves.

FORTY-NINTH POSITION.

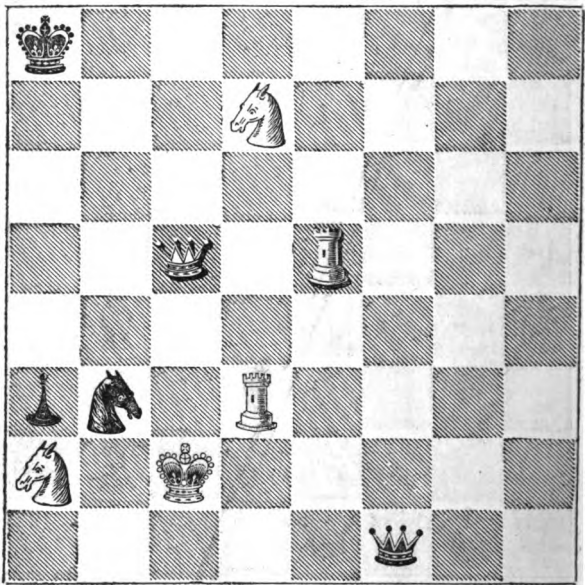
BY M. D'ORVILLE.

BLACK.



WHITE.

White to move first, and draw the game.

FIFTIETH POSITION.**BY M. D'ORVILLE.****BLACK.****WHITE.**

White forces Black to checkmate him in ten moves, or to stalemate him in nine moves.

APPENDIX.

SOLUTIONS TO CHESS PROBLEMS.

PROBLEM I., page 179.

White.

1. Q. takes K. R. P., chkg.
2. Kt. to K. B. seventh!

Black.

1. Q. takes Q.

effecting what is called a *smothered mate*.

PROBLEM II., page 180.

1. Q. to Q. B. fifth, chkg.
2. R. to Q. eighth, checkmate.

1. Pawn takes Q.

PROBLEM III., page 184.

1. Q. takes K. B. P., chkg.
2. R. to K. eighth, checkmate.

1. Rook takes Q.

Had Black moved his K. to K. R., White would have given mate by taking the R.

PROBLEM IV., page 185.

1. R. to Q. B. seventh, chkg.
2. Kt. to Q. R. seventh, checkmate.

1. B. takes R.

PROBLEM V., page 190.

1. Q. to K. R. seventh, chkg.
2. Kt. to K. Kt. sixth, chkg.
3. K. B. to Q. fifth, checkmate.

1. Kt. takes Q.
2. K. to K. Kt. square.

It need scarcely be observed, that at his first move Black was compelled to take the Q. with his Kt., and not with his K.; although by doing so his own piece facilitated the mate by blocking up the means of escape.

PROBLEM VI., page 197.

1. Kt. to K. second, checking by discovery?
2. Q. to K. B. fourth, chkg.
3. Kt. to Q. B., checkmate.

1. K. to K. fifth.

2. K. takes R.

PROBLEM VII., page 198.

1. Kt. to K. Kt. fifth, chkg.
2. K. R. to K. B. sixth, chkg.
3. Q. R. to Q. sixth, checkmate.

1. R. takes Kt.
2. K. takes K. R.

PROBLEM VIII., page 203.

1. Kt. to Q. sixth, chkg.
2. Q. to Q. R. sixth, chkg.
3. B. to Q. B. eighth, checkmate.

1. Q. takes Kt.
2. K. takes Q.

This ingenious problem admits of some variation on both sides. Black need not take the Q. at the second move; he may move his K. to Q. Kt. or Q. R. square, in which case you mate by playing Q. to Q. B. eighth square.

If at the first move Black move the K., you play Q. to K. Kt. eighth square, and Black has nothing but the useless move of interposing Q.

But if at the first move Black take the Kt. with his Q. B. P., your Q. gives mate at her B. eighth square.

PROBLEM IX., page 204.

- | | |
|------------------------------|-------------------------|
| 1. Q. to Q. B. fifth, chkg. | 1. K. to Q. Kt. second. |
| 2. Q. to Q. B. eighth, chkg. | 2. K. takes Q. |
| 3. Kt. to Q. sixth. MATE. | |

PROBLEM X., page 208.

- | | |
|--------------------------------|------------------------|
| 1. R. to K. Kt. fifth, chkg. | 1. K. takes R. |
| 2. Kt. to K. B. seventh, chkg. | 2. K. to K. R. fourth. |
| 3. K. Kt. P. two, checkmate. | |

The moves of the White remaining the same, Black might have played thus:—

1. K. to K. R. third.
2. K. takes Q.

PROBLEM XI., page 209.

- | | |
|--------------------------------------|-----------------------------|
| 1. R. to Q. R. sixth, chkg. | 1. R. interposes. |
| 2. R. to Q. | 2. R. takes R. or K. moves. |
| 3. One of the Rooks gives checkmate. | |

PROBLEM XII., page 209.

- | | |
|------------------------------------|--------------|
| 1. K. B. P. one. | 1. K. moves. |
| 2. Kt. to K. B. fourth, checkmate. | |

PROBLEM XIII., page 212.

- | | |
|------------------------------------|----------------------|
| 1. Q. to Q. B. fourth, chkg. | 1. K. to Q. seventh. |
| 2. Q. to Q. B., chkg. | 2. K. takes Q. |
| 3. Kt. to Q. Kt. third, checkmate. | |

PROBLEM XIV., page 213.

- | | |
|-------------------------------|-----------------|
| 1. Kt. to K. Kt. sixth, chkg. | 1. K. to K. Kt. |
| 2. Kt. to K. seventh, chkg. | 2. K. to K. R. |
| 3. R. takes K. R. P. chkg. | 3. K. takes R. |
| 4. R. to K. R. MATE. | |

If, at the first move, Black take the Kt., you can then give mate in three moves: for example,

- | | |
|----------------------------|-----------------------|
| 2. R. takes K. R. P. chkg. | 1. K. B. P. takes Kt. |
| 3. R. MATES. | 2. K. takes R. |

PROBLEM XV., page 216.

- | | |
|--------------------------------|-----------------|
| 1. Kt. to Q. B. seventh, chkg. | 1. K. to Q. Kt. |
|--------------------------------|-----------------|

2. Kt. to Q. R. sixth, chkg. and 2. K. to Q. R.
discovering check.
3. Q. to Q. Kt. eighth, chkg. 3. R. takes Q.
4. Kt. to Q. B. seventh, checkmate.

If, at the second move, Black King go to Q. B. sq., you mate at the third move with Q. at Q. B. seventh square.

PROBLEM XVI., page 217.

1. Kt. takes K. B. P., chkg. 1. Q. B. takes Kt.
2. Q. takes K. B., chkg. 2. K. takes Q.
3. Q. B. to Q. fourth, chkg. 3. K. to K. Kt. square.
4. Kt. to K. R. sixth. MATE.

If, at the first move, the Black K. go to K. Kt. square, you play the Kt. from K. Kt. fourth square to K. R. sixth square, checking: he then plays

2. K. B. takes Kt.
3. Kt. takes B., checkmating.

PROBLEM XVII., page 225.

1. R. takes Q. P. checking. 1. Kt. takes R.
2. Kt. from Q. Kt. eighth to Q. B. sixth, checking. 2. K. to K. square.
3. Q. to K. B. eighth, chg. 3. Kt. takes Q.
4. Kt. MATE.

If, at the first move, Black play his King, you mate him immediately with your Q.

PROBLEM XVIII., page 225.

1. R. to Q. Kt. second. 1. Q. Kt. P. one.
2. Q. checkmates.

If Black move R. or Q. P., the White R. mates.

PROBLEM XIX., page 226.

1. Q. to Q. B. sixth, chkg. 1. K. to Q. Kt. fifth.
2. B. to Q. R. fifth, chkg. 2. K. takes B.
3. Q. B. P. one. 3. Black plays anything.
4. Q. Kt. P. MATE.

PROBLEM XX., page 231.

1. Kt. takes K. P. checking. 1. K. B. takes Kt.
2. R. to Q. B. fifth, chkg. 2. K. B. takes R.
3. K. B. to K. fourth, chkg. 3. Kt. takes K. B.
4. Q. P. advances, checkmate.

PROBLEM XXI., page 231.

1. P. advances. 1. P. queens.
2. Kt. covers, discovering check and checkmate.

If Black check with his R. the Kt. covers, discovering check, and at the same time checkmating.

PROBLEM XXII., page 236.

- | | |
|--------------------------------------|----------------|
| 1. R. to K. Kt. sixth. | 1. K. takes R. |
| 2. Q. to K. Kt. eighth. MATE. | |

If Black refuse to capture R. the Q. mates in the same manner.

PROBLEM XXIII., page 237.

- | | |
|--------------------------------|------------------------|
| 1. Kt. to Q. B. seventh, chkg. | 1. K. to Q. B. fourth. |
| 2. Q. B. P. one. | 2. Q. P. one. |
| 3. Q. B. P. one. | 3. Q. P. one. |
| 4. Kt. to K. sixth, checkmate. | |

PROBLEM XXIV., page 241.

- | | |
|-------------------------------------|-----------------------|
| 1. Kt. to K. R. fifth. | 1. K. takes Kt. |
| 2. Kt. to K. Kt. seventh, chkg. | 2. K. to K. R. fifth. |
| 3. K. to K. B. fourth. | 3. P. moves. |
| 4. Kt. to K. B. fifth. MATE. | |

PROBLEM XXV., page 246.

In this position the Pawns should be at K., K. Kt., and Q. B. *second* squares: the solution is then as follows:—

- | | |
|--------------------------------|--------------------|
| 1. Q. to Q. sixth. | 1. K. to K. fifth. |
| 2. K. Kt. P. two. | 2. K. to K. sixth. |
| 3. Q. B. P. one. | 3. K. to K. fifth. |
| 4. Q. to Q. fourth, checkmate. | |

PROBLEM XXVI., page 247.

- | | |
|----------------------------------|----------------|
| 1. Q. to K. B. eighth, chkg. | 1. Q. takes Q. |
| 2. K. to K. B. third. | 2. Q. to K. R. |
| 3. Kt. to K. third. MATE. | |

If, at the first move, Black play his B. to K. B. third square, your Q. captures it checking, and on his playing K. takes Kt., or K. to K. fifth square, you mate with the Q. at K. B. third square. If, at the second move, his Q. goes to K. square, you mate with the Kt. at K. R. sixth square instead of K. third.

PROBLEM XXVII., page 253.

- | | |
|---------------------|------------------------|
| 1. Kt. to K. sixth. | 1. R. to Q. B. |
| 2. Q. P. one. | 2. Must move Kt. or R. |
| 3. Kt. MATE. | |

PROBLEM XXVIII., page 253.

- | | |
|------------------------------|----------------------|
| 1. Kt. to Q. Kt. fifth. | 1. K. to R. seventh. |
| 2. K. moves. | 2. K. to R. eighth. |
| 3. Kt. to Q. B. third. | 3. P. moves. |
| 4. R. to Q. Kt. MATE. | |

PROBLEM XXIX., page 259.

- | | |
|---------------------------|----------------|
| 1. Kt. to Q. B. fifth. | 1. P. one. |
| 2. K. B. to Q. Kt. fifth. | 2. P. takes B. |
| 3. B. to B. third. | 3. P. one. |
| 4. B. MATES. | |

PROBLEM XXX., page 266.

- | | |
|--------------------------|----------------|
| 1. Q. to Q. sixth, chkg. | 1. K. to Q. R. |
| 2. Q. to Q. B. sixth. | 2. Q. to Q. B. |
| 3. R. to Q. eighth. | 3. Anything. |
| 4. MATES. | |

PROBLEM XXXI., page 266.

- | | |
|--------------------|--------------|
| 1. B. to K. fifth. | 1. K. moves. |
| 2. R. MATES. | |

PROBLEM XXXII., page 267.

- | | |
|--------------------------------|-----------------|
| 1. Q. to K. Kt. seventh, chkg. | 1. Kt. takes Q. |
| 2. Kt. to K. B. sixth, chkg. | 2. K. to R. |
| 3. P. takes Kt. MATES. | |

PROBLEMS ILLUSTRATIVE OF STALE-MATE.**PROBLEM I., page 281.**

- | | |
|----------------------------|----------------|
| 1. B. to K. Kt. fifth. | 1. P. takes B. |
| 2. Kt. to K. B. fifth. | 2. P. moves. |
| 3. P. takes P., checkmate. | |

PROBLEM II., page 282.

- | | |
|--------------------------------|------------------------|
| 1. Q. to Q. Kt. seventh, chkg. | 1. K. must take the Q. |
| 2. Is STALEMATED. | |

PROBLEM III., page 282.

- | | |
|-------------------------------|-----------------|
| 1. R. to Q. Kt. eighth, chkg. | 1. Kt. takes R. |
| 2. Q. R. P. one. | |

Unless Black move away his Kt., White captures it, claims a Q. in exchange for the Pawn, and checkmates; therefore,

and White is stalemated. 2. Kt. to Q. B. third,

PROBLEM IV., page 283.

- | | |
|------------------------------|-----------------------|
| 1. Q. R. to Q. eighth, chkg. | 1. K. to Q. B. sixth. |
| 2. K. R. to its third. | 2. Q. takes R. |
| 3. R. to Q. third, chkg. | 3. P. or Q. takes R., |

and White is stalemated. If, instead of taking the R. at the third move, Black were to move his K., White would win the game, but not easily.

PROBLEMS V., VI., VII., and VIII. are solved.

PROBLEM IX., page 286.

- | | |
|--------------------------------|------------------------|
| 1. R. to Q. Kt. chkg. | 1. K. to Q. R. |
| 2. Q. to K. R. eighth, chkg. | 2. K. to R. second. |
| 3. Q. to Q. Kt. eighth, chkg. | 3. K. to R. third. |
| 4. Q. to Q. Kt. seventh, chkg. | 4. K. to R. fourth. |
| 5. R. to Q. R. | 5. P. to Q. B. fourth. |
| 6. B. to Q. R. second. | 6. P. to Q. B. fifth. |
| 7. B. to Q. Kt. | 7. P. to Q. B. sixth. |
| 8. K. to Q. R. second. | 8. K. to R. fifth. |
| 9. Q. to Q. Kt. fourth, chkg. | 9. K. takes Q., |

and White is stalemated.

SOLUTIONS TO CURIOUS CHESS PROBLEMS.**FIRST POSITION, page 289.**

- | | |
|-------------------------------|-----------------|
| 1. Kt. to Q. second. | 1. P. takes Kt. |
| 2. Q. B. P. two, checkmating. | |

SECOND POSITION, page 290.

- | | |
|---------------------------------|----------------|
| 1. Q. to K. Kt. second. | 1. R. takes Q. |
| 2. Kt. to Q. Kt. seventh. MATE. | |

The ingenuity and difficulty of this solution are well illustrated by your first move. Its object is to prevent the Black Rook from checking your K., and also to open the square from which your Kt. gives the mate. Black has the choice of several moves: should he take your Kt. with his Kt., or your B. with his B., you checkmate with Q. at Q. second square: if he do not take the Q., but play R. to Q. eighth, you then mate with Kt. at Q. Kt. seventh as before.

THIRD POSITION, page 291.

- | | |
|---------------------------|---------------------|
| 1. Kt. to Q. Kt. seventh. | 1. K. to Q. fourth. |
| 2. Q. to K. fourth. MATE. | |

FOURTH POSITION, page 292.

- | | |
|-----------------------------|-----------------|
| 1. K. to K. B. sixth. | 1. K. takes Kt. |
| 2. B. to K. B. third. MATE. | |

FIFTH POSITION, page 293.

- | | |
|-----------------------|--------------|
| 1. Q. to Q. R. fifth. | 1. P. moves. |
| 2. Q. to Q. R. MATE. | |

SIXTH POSITION, page 294.

- | | |
|--------------------------------------|-----------------|
| 1. R. to Q. seventh, discovg. check. | 1. Kt. takes B. |
| 2. Kt. to K. B. sixth. | 2. Anything. |
| 3. R. to K. R. seventh. MATE. | |

Variation.

- | | |
|--------------------------------------|-----------------|
| 2. Kt. to K. B. sixth. | 1. K. to K. Kt. |
| 3. R. to K. B. seventh. MATE. | 2. K. to K. B. |

SEVENTH POSITION, page 295.

- | | |
|--------------------------|----------------|
| 1. R. to Q. eighth, chg. | 1. B. takes R. |
| 2. Kt. to Q. sixth. | 2. Anything. |
| 3. Q. MATES. | |

EIGHTH POSITION, page 296.

- | | |
|-------------------------------------|----------------------------|
| 1. Q. to Q. eighth. | 1. Q. to K. B. sixth, chg. |
| 2. B. interposes, discovg. check. | 2. K. to Q. Kt. second. |
| 3. Kt. to Q. R. fifth. MATE. | |

Variation.

- | | |
|-------------------------------|----------------|
| | 1. Q. to K. B. |
| 2. B. to Q. Kt. seventh, chg. | 2. K. takes B. |
| 3. Kt. MATES. | |

The other variations are sufficiently obvious.

NINTH POSITION, page 297.

- | | |
|-------------------------------------|------------------|
| 1. Kt. to K. Kt. sixth, chg. | 1. Kt. takes Kt. |
| 2. Q. to K. sixth. | 2. Black moves. |
| 3. K. Kt. P., or the Q. checkmates. | |

TENTH POSITION, page 298.

- | | |
|-------------------------------------|----------------------|
| 1. Kt. to Q. fifth. | 1. R. to K. B., chg. |
| 2. Q. to K. B. sixth. | 2. B. takes Kt. |
| 3. K. Kt. P. one. CHECKMATE. | |

If at the first move the Black B. take the Kt. you mate with Q. at K. Kt. sixth. If at the second move Black R. take the Q. the White Kt. retakes, checkmating.

ELEVENTH POSITION, page 299.

- | | |
|--|----------------|
| 1. K. Kt. to K. R. third. | 1. Anything. |
| 2. B. to K. Kt. fourth, chg. | 2. K. takes B. |
| 3. Q. Kt. to K. B. sixth. MATE. | |

TWELFTH POSITION, page 300.

- | | |
|-------------------------------------|------------------------|
| 1. Q. to Q. Kt. sixth, chg. | 1. K. takes Q. |
| 2. B. to Q. fourth, chg. | 2. K. to Q. R. fourth. |
| 3. B. to Q. Kt. sixth. MATE. | |

Variation.

- | | |
|---------------------------------|-----------------|
| 1. Q. to Q. Kt. sixth, chg. | 1. K. to Q. R. |
| 2. Q. takes Kt. | 2. K. to Q. Kt. |
| 3. B. to K. fifth. MATE. | |

THIRTEENTH POSITION, page 301.

- | | |
|------------------------------|------------------------------|
| 1. Kt. takes K. Kt. P., chg. | 1. Q. B. takes Kt. |
| 2. Kt. takes K. R. P., chg. | 2. Q. B. takes Kt. |
| 3. Q. to K. Kt. second, chg. | 3. B. takes Q., checkmating. |
- CHESS.**

FOURTEENTH POSITION, page 302.

- | | |
|--------------------------------------|--------------------|
| 1. Q. to Q. R. second, chg. | 1. Q. takes Q. |
| 2. K. P. one, chg. | 2. K. to K. third. |
| 3. Kt. to K. B. eighth. MATE. | |

FIFTEENTH POSITION, page 303.

- | | |
|-------------------------------------|----------------------------|
| 1. Kt. to K. second. | 1. B. to K. B. third, chg. |
| 2. Q. to Q. fourth. | 2. Anything. |
| 3. Kt. to Q. B. third. MATE. | |

Or (if the B. capture Q.) Kt. takes B. **MATE.**

If at his first move Black play anything but the B., you can mate in two moves.

SIXTEENTH POSITION, page 304.

- | | |
|-------------------------------------|------------------------|
| 1. Q. to K. B. fourth, chg. | 1. K. to K. R. fourth. |
| 2. Q. takes K. B. P., chg. | 2. P. takes Q. |
| 3. Kt. to K. B. fourth, chg. | 3. K. moves. |
| 4. R. to K. Kt. sixth. MATE. | |

SEVENTEENTH POSITION, page 305.**WHITE.**

1. R. to Q. B. seventh, chg.
2. R. to K. R. seventh, chg.
3. Kt. to K. Kt. eighth, chg.
4. K. R. P. two. **CHECKMATE.**

BLACK.

1. K. to K. R. third.
2. R. takes R.
3. K. to K. Kt. fourth.

BLACK.

1. R. to K. R. sixth, chg.
2. Q. to K. Kt. seventh, chg.
3. Q. takes K. R. P., checking.
4. Q. to K. R. third. **CHECKMATE.**

WHITE.

1. K. takes R.
2. K. to K. R. fourth.
3. K. to K. Kt. fifth.

EIGHTEENTH POSITION, page 306.

- | | |
|---------------------------------|----------------------|
| 1. R. at K. Kt. square takes B. | 1. Q. to Kt. second. |
| 2. R. takes K. R. P., chg. | 2. Q. takes R. |
| 3. R. to K. Kt. | 3. Q. moves. |
| 4. R. MATES. | |

If at the first move Black K. B. P. or Q. take R., you mate next move. If at the third move Black Q. play to Q. Kt. eighth, checking, you must capture her with the R. and not with the K., for if taken with the K. Black is stalemated.

NINETEENTH POSITION, page 307.

- | | |
|---------------------------------|---------------------|
| 1. K. to Q. seventh. | 1. K. to K. fourth. |
| 2. R. to K. Kt. fifth, chg. | 2. K. to Q. fifth. |
| 3. Kt. to K. third. | 3. K. to Q. sixth. |
| 4. R. to Q. fifth. MATE. | |

TWENTIETH POSITION, page 308.

- | | |
|---|-------------------------------|
| 1. Q. takes P. at K. fourth, chg. | 1. K. takes Q. |
| 2. Kt. from K. B. seventh to Q. sixth, chg. | 2. K. takes Kt. at Q. fourth. |

- 3. Q. B. P. two.**

- 3. K. takes Kt. at Q. third.**

4. P. to K. eighth, becoming a Knight, chg. and checkmating.

TWENTY-FIRST POSITION, page 309.

1. Kt. from K. B. eighth to K. 1. K. to Q. sq.

- Kt. sixth.**

- 2. Kt. from Q. B. eighth to Q. 2. K. home.**

- Kt. sixth.**

- 3. R. to Q. B. seventh.**

- 3. K. to Q. sq.**

- 4. R. to Q. B. eighth. MATE.**

1. Kt. to K. Kt. seventh.

1. K. to K. fourth.

2. Kt. to K. seventh.

- 2. K. to K. fifth.**

3. Kt. to K. R. fourth.

3. K. to K. fourth.

4. K. R. to K. third. **M_ATR.**

1. Kt. to Q. third.

- 1. K. moves.**

- 2. Kt. to Q. Kt., chg.**

- 2. K. moves.**

- 3. K. to K. B.**

- ### 3. K. moves.

- 4. Kt. to K. B. third, discovering checkmate.**

TWENTY-FOURTH POSITION, page 312:

- | | |
|---|------------------------|
| 1. Kt. to Q. B. sixth, chg. and
discovering check. | 1. K. to Q. Kt. third. |
| 2. R. to Q. R. sixth, chg. | 2. R. takes R. |
| 3. R. to Q. Kt. fifth, chg. | 3. K. takes Kt. |
| 4. Q. takes R. MATE. | |

TWENTY-FIFTH POSITION, page 313.

- | | |
|--|--|
| 1. Kt. from Q. Kt. third to Q. B. fifth, checking. | 1. K. to Q. B. fifth, discovering check. |
| 2. B. to Q. Kt. third, checking. | 2. R. takes B, checking. |
| 3. P. takes R., checking. | 3. Q. takes P., checking. |
| 4. Q. takes Q. MATE. | |

TWENTY-SIXTH POSITION, page 314.

- | | |
|--|----------------------------------|
| 1. R. to K. B. sixth, chg. and
discovering check. | 1. K. moves. |
| 2. Q. to K. B. seventh, chg. | 2. Kt. takes Q. |
| 3. R. to K. Kt. sixth, chg. | 3. K. takes Kt. |
| 4. R. to K. Kt. seventh, chg. | 4. K. takes R. discg. checkmate. |

TWENTY-SEVENTH POSITION, page 315.

- | | |
|------------------------------------|-------------------------|
| 1. Q. to Q. B. fifth. | 1. Kt. to K. Kt. third. |
| 2. B. to K. sixth, discovg. check. | 2. Kt. takes R. |
| 3. Q. takes R., chg. | 3. K. moves. |
| 4. Q. MATES. | |

The variations are sufficiently obvious.

TWENTY-EIGHTH POSITION, page 316.

- | | |
|---|--------------------------------|
| 1. K. to Q., Kt. | 1. P. at Q. Kt. fourth, moves. |
| 2. Q. B. home. | 2. P. at Q. Kt. third, moves. |
| 3. R. to Q. second. | 3. K. moves. |
| 4. R. to Q. fourth, chg., discovg. ch. and checkmate. | |

The following are the variations in this solution :

The K. may move to Q. Kt. second. The K. may move after or before the B. ; or after or before the R.

If the R. be moved first to Q. sixth, seventh, or eighth, then, as in the above solution, the K. need not be moved at all.

If the Q. B. be moved first to K. Kt. fifth, or K. third, then, as above, the K. need not be moved at all.

If K. B. be moved to K. R. either before or after Q. B. has moved, the K. need not be moved at all.

Under these circumstances there are seventeen permutations, or modes of solution, all ensuring mate on the fourth move, and a few of them rendering it possible on the third.

Six of these solutions involve the move of the K., viz. three to Kt. square and three to Kt. second.

Three of these solutions involve the move of K. B.

Two involve the double move of Q. B.

Six involve the double move of R.

In three of these solutions the first move is B. home, and the second R. to Q. second ; and in these instances mate may be given in three moves if Black does not play his best.

The effect of the double pawns may be illustrated thus : If the foremost pawn be removed from the board the problem still remains as before, "White to mate in four moves ;" but if the hindmost pawn be removed, it becomes "White to mate in three moves."

If the double pawns be removed, and Q. B. be placed at home, the position forms a very good two-move problem.

TWENTY-NINTH POSITION, page 317.

- | | |
|--------------------------|----------------|
| 1. R. to K. R. fifth. | 1. R. takes R. |
| 2. R. checks. | 2. K. moves. |
| 3. R. checks and wins R. | |

THIRTIETH POSITION, page 318.

White moving first,

- | | |
|--------------------------------------|------------------------|
| 1. Kt. to Q. B. sixth. | 1. Q. Kt. P. one. |
| 2. Kt. to Q. Kt. fourth, checking. | 2. K. to Q. R. eighth. |
| 3. K. to Q. B. | 3. Q. R. P. one. |
| 4. Kt. to Q. B. second. MATE. | |

Black moving first,

- | | |
|------------------------|------------------------------|
| 1. Q. Kt. P. one. | 1. Kt. to Q. B. sixth. |
| 2. K. to Q. R. eighth. | 2. Kt. to Q. Kt. fourth. |
| 3. Q. R. P. one. | 3. Kt. to Q. B. sixth. |
| 4. Q. Kt. P. one. | 4. Kt. to Q. R. fourth. |
| 5. Q. Kt. P. one. | 5. Kt. takes P. MATE. |

In both solutions the order of the moves may be varied. In the second, mate can be protracted to the seventh move.

THIRTY-FIRST POSITION, page 319.

- | | |
|--|--------------|
| 1. Kt. to K. R. seventh, chg. | 1. K. moves. |
| 2. Kt. from K. fourth to K. B. sixth, chg. | 2. K. moves. |
| 3. Kt. to K. B. eighth. | |

If he take either Kt., the Q. mates ; and if he take Q., then Kt. takes Kt., checkmating.

THIRTY-SECOND POSITION, page 320.

- | | |
|--------------------------|---------------------|
| 1. R. to K. fifth. | 1. K. to Kt. |
| 2. R. to K. eighth, chg. | 2. K. to B. second. |
| 3. Kt. to Q. sixth, chg. | 3. K. to B. third. |
| 4. P. one. MATE. | |

THIRTY-THIRD POSITION, page 321.

- | | |
|--|----------------------------|
| 1. Kt. from Q. R. sixth to Q. B. seventh, chg. | 1. R. takes Kt. |
| 2. Q. P. one, chg. | 2. R. takes P. |
| 3. Kt. to Q. sixth, chg. | 3. R. takes Kt., checking. |
| 4. P. takes R. | 4. Plays anything. |
| 5. P. to Q. seventh sq. and CHECKMATES. | |

THIRTY-FOURTH POSITION, page 322.

- | | |
|--------------------------------|---------------------|
| 1. Q. to Q. B. | 1. K. to R. second. |
| 2. Q. to Q. B. seventh, chg. | 2. K. to R. third. |
| 3. Q. to Q. Kt. seventh, chg. | 3. K. to R. fourth. |
| 4. P. checks. | 4. K. to R. fifth. |
| 5. Q. Kt. P. one. MATE. | |

THIRTY-FIFTH POSITION, page 323.

- | | |
|-----------------------------------|-----------------------------|
| 1. Q. to Q. B. sixth, chkg. | 1. K. to Kt. |
| 2. Q. takes K. P. | 2. Q. takes K. R. P., chkg. |
| 3. Q. takes Q. | 3. Kt. takes Q. |
| 4. Kt. to Q. B. sixth, chkg. | 4. K. to Kt. second. |
| 5. R. takes Q. R. P. MATE. | |

Variation.

- | | |
|-----------------------------|-----------------------|
| | 2. Kt. or P. takes Q. |
| 3. Kt. to B. sixth, chkg. | 3. K. to Kt. second. |
| 4. R. takes P. MATE. | |

THIRTY-SIXTH POSITION, page 324.

- | | |
|-----------------------------|------------------|
| 1. Q. to Q. B. second. | 1. Q. B. P. one. |
| 2. Q. B. P. one. | 2. P. takes P. |
| 3. Q. to Q. Kt. third. | 3. P. takes P. |
| 4. Q. to Q. B. second. | 4. P. moves. |
| 5. Q. to Q. B. MATE. | |

THIRTY-SEVENTH POSITION, page 325.

- | | |
|---|-----------------|
| 1. Kt. to K. seventh, chkg. | 1. B. takes Kt. |
| 2. Q. to Q. fifth, chkg. | 2. K. to K. R. |
| 3. Q. to K. B. seventh. | 3. R. to K. Kt. |
| 4. Q. takes K. R. P., chkg. | 4. K. takes Q. |
| 5. B. to K. B. eighth, discovering checkmate. | |

THIRTY-EIGHTH POSITION, page 326.

- | | |
|---------------------------------------|---------------------|
| 1. Q. to K. R. fifth, chkg. | 1. K. takes Q. |
| 2. K. R. takes K. P., discovg. chk. | 2. Kt. takes B. |
| 3. K. R. to K. R. sixth, chkg. | 3. K. takes R. |
| 4. Kt. to K. B. fifth, chkg. | 4. K. to R. fourth. |
| 5. Q. R. to K. R. sixth. MATE. | |

THIRTY-NINTH POSITION, page 327.

- | | |
|--------------------------------------|------------------------|
| 1. Kt. to Q. R. fifth, chkg. | 1. K. to Q. Kt. sixth. |
| 2. B. to Q. Kt. eighth. | 2. Q. P. one. |
| 3. B. takes P. | 3. P. takes P. |
| 4. K. to Q. B. fourth. | 4. K. takes Kt. |
| 5. B. to Q. B. seventh. MATE. | |

FORTIETH POSITION, page 328.

- | | |
|------------------------------------|----------------------------------|
| 1. R. to K. Kt. eighth, chkg. | 1. K. to R. fifth. |
| 2. B. to K. Kt. fifth, chkg. | 2. K. to Kt. fifth. |
| 3. Kt. to K. Kt., discovg. check. | 3. Kt. takes K. B. |
| 4. Q. B. to K. third, discovg. ch. | 4. K. to R. fifth. |
| 5. B. to K. B. second, chkg. | 5. Kt. takes B., giv. checkmate. |

FORTY-FIRST POSITION, page 329.

1. Kt. takes Q. Kt. P., chkg. and 1. K. to K. third.
discovering check.
2. Kt. to Q. fourth, chkg. and 2. K. to Q. third.
discovering check.
3. Kt. to Q. Kt. fifth, chkg. and 3. K. to Q. B. fourth.
discovering check.
4. R. to K. B. fifth, chkg. and 4. K. to Q. Kt. fifth.
discovering check.
5. R. to Q. fourth, chkg. discovering ch. and checkmate.

FORTY-SECOND POSITION, page 330.

1. Q. takes Kt., chkg. 1. R. takes Q.
2. R. to K. B. seventh, chkg. 2. K. to K. fourth.
3. Kt. to Q. B. sixth, chkg. 3. K. takes Kt.
4. P. takes P., chkg. 4. K. takes Kt.
5. Q. P. to its eighth, becoming a Kt., chkg. 5. B. takes Kt.
6. Q. Kt. P. to its eighth, becoming a Kt., checkmating.

FORTY-THIRD POSITION, page 331.

1. Kt. to K., chkg. 1. P. takes Kt., becoming a Q.
2. B. to K. fourth, chkg. 2. K. to Q. seventh.
3. Kt. to Q. Kt. third, chkg. 3. K. to Q. eighth.
4. R. to Q. R. eighth. 4. Q. to Q. seventh.
5. R. to Q. R., chkg. 5. Q. interposes.
6. R. takes Q. MATE.

FORTY-FOURTH POSITION, page 332.

1. R. from Q. B. fourth to Q. fourth. The moves of the Black K. are all forced.
2. B. to Q. eighth, chkg.
3. Kt. to Q. Kt. fifth, chkg.
4. R. to Q. third.
5. R. to Q. R. third, chkg.
6. P. MATES.

FORTY-FIFTH POSITION, page 333.

1. K. to Kt. sq. 1. P. takes one of the Pawns.
2. K. moves before the Black P. 2. P. to Kt. sixth.
3. K. R. P. or K. B. P. one. 3. P. to Kt. fifth.
4. Kt. to Kt. fifth, chkg. 4. K. to R. third.
5. R. checks. 5. K. takes Kt.
6. P. MATES.

FORTY-SIXTH POSITION, page 334.

1. Kt. takes Q. P., discovering chkg. 1. K. to Q.
2. Kt. to Q. Kt. eighth, discovering check. 2. Q. takes Q.
3. Kt. to Q. B. sixth, chkg. 3. K. to Q. B.
4. Kt. takes Q. P., chkg. 4. K. to Q. Kt.
5. Kt. to Q. B. sixth, chkg. 5. K. to Q. B.
6. Kt. to Q. Kt. fourth, disc. chkg. 6. K. to Q. Kt.
7. Kt. to Q. R. sixth. MATE.

Forty-seventh Position, page 335.

1. R. to K. third, chkg. and dis- The moves of the Black K. are covering check. all forced.
2. Q. to K. Kt. sixth, chkg.
3. B. to K. Kt. fourth, chkg.
4. Q. to K. fourth, chkg.
5. Q. Kt. P. one, chkg.
6. Q. to Q. B. sixth, chkg.
7. B. to Q. seventh, chkg.
8. Kt. Mates.

Forty-eighth Position, page 336.

- | | |
|---------------------------|------------------------|
| 1. Kt. to K. fifth, chkg. | 1. K. to Q. Kt. fifth. |
| 2. Q. R. P. one, chkg. | 2. K. to Q. R. fourth. |
| 3. Q. Kt. P. two, chkg. | 3. K. to R. third. |
| 4. Kt. to K. sixth. | 4. B. to Q. |

If at the fourth move Black play R. to Q. B. he can be mated in fewer moves.

- | | |
|------------------------------|--------------------------------------|
| 5. Kt. to Q. seventh. | 5. Kt. to K. fifth. |
| 6. P. takes P. | 6. R. to Q. B. } THE SENTINEL. |
| 7. P. advances. | 7. R. to Q. R. } (If the P. is taken |
| 8. P. advances. | 8. R. to Q. B. } the mate can be |
| 9. P. advances. | 9. R. to Q. R. } given in fewer |
| 10. P. queens. | 10. R. to Q. B. } moves.) |
| 11. Q. to Q. B. fifth. | 11. Kt. takes Q. |
| 12. Kt. takes Kt. | 12. Kt. takes Kt. |
| 13. Kt. takes Kt. CHECKMATE. | |

Forty-ninth Position, page 337.

- | | |
|-------------------------------|--------------------|
| 1. R. to Q. R. third, chkg. | 1. K. takes R. |
| 2. Q. to Q. Kt. third, chkg. | 2. Kt. takes Q. |
| 3. Kt. to Q. B. fourth, chkg. | 3. K. to R. fifth. |
| 4. Kt. to Q. Kt. sixth, chkg. | 4. K. to R. sixth. |
| 5. Kt. to Q. B. fourth, chkg. | 5. K. to R. fifth. |
| 6. Kt. to Q. Kt. sixth, chkg. | |

White draws the game by a perpetual check.

Fiftieth Position, page 338.

- | | |
|-------------------------------|-------------------------------|
| 1. Q. to Q. B. eighth, chkg. | 1. K. to R. second. |
| 2. Q. to Q. Kt. eighth, chkg. | 2. K. to R. third. |
| 3. R. to K. sixth, chkg. | 3. K. to R. fourth. |
| 4. Q. to Kt. sixth, chkg. | 4. K. to R. fifth. |
| 5. Kt. to Q. B. fifth, chkg. | 5. Kt. takes Kt. |
| 6. R. to K. fourth, chkg. | 6. Kt. takes R. |
| 7. R. takes P., chkg. | 7. K. takes R. |
| 8. Q. to Kt. fourth, chkg. | 8. K. takes Kt. |
| 9. Q. to Kt. third, chkg. | 9. K. to corner. |
| 10. Q. to Q. Kt., chkg. | 10. Q. takes Q., checkmating. |

If at the *ninth* move, White play his Q. to Q. R. third, checking, Black K. must capture her, and then White is stalemated according to the terms of the problem.

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